

*Amey* A NEW *Bampton*  
GRAMMAR

OF THE

English Language;

O R,

An Easy INTRODUCTION

To the ART of SPEAKING and WRITING  
ENGLISH with PROPRIETY and COR-  
RECTNESS:

THE WHOLE LAID DOWN IN THE MOST PLAIN  
AND FAMILIAR MANNER,

A N D

CALCULATED FOR THE USE, NOT ONLY OF  
SCHOOLS, BUT OF PRIVATE GENTLEMEN.

By D. FENNING,

AUTHOR of the Royal English Dictionary (published by the King's Authority).—The Schoolmaster's Companion in the Knowledge of Arithmetic.—The Universal Spelling-Book.—The New Spelling-Dictionary.—The British Youth's Instructor, or a New and Easy Guide to Practical Arithmetic.—The Ready Reckoner, being correct Tables of Accompts ready cast up.—The Young Man's Book of Knowledge.—The Young Measurer's Complete Guide.—The Youth's Familiar Guide to Trade and Commerce.—And the Young Algebraist's Companion.

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*The SIXTH EDITION, carefully corrected.*

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L O N D O N:

Printed for S. CROWDER, in Pater-Noster-Row.

[ PRICE ONE SHILLING AND SIXPENCE. ]

*This Day is Published,*

*The SECOND EDITION, with LARGE ADDITIONS and IMPROVEMENTS, (many thousand Words being inserted in this, which were omitted in the former Impression) of*

The NEW and COMPLETE  
**SPELLING DICTIONARY,**  
A N D  
**S U R E G U I D E**  
T O T H E  
**ENGLISH LANGUAGE;**

S H E W I N G

- I. The Use of the ALPHABET in general, with the different Methods of pronouncing single, double, and treble Vowels and Consonants, in a variety of Examples.
- II. An easy and familiar GRAMMAR, in which the different Parts of Speech are not only pointed out by name, but the Use of them reduced into real Practice.
- III. A DICTIONARY, containing near forty Thousand Words, with their Signification, and the Name of the Part of Speech to which they belong.

The Whole principally designed for the Use of Schools; but digested in so clear and distinct a Manner, that all such adult Persons, or Foreigners, as have not had the Advantage of being taught, may, by their own Application only, become acquainted with the ENGLISH Tongue in a short Time.

By D. FENNING,  
AUTHOR of the ROYAL DICTIONARY, YOUNG  
MAN'S BOOK OF KNOWLEDGE, USE OF THE GLOBES,  
UNIVERSAL SPELLING-BOOK, SCHOOL-MASTER'S COM-  
PANION, &c.

To which are prefixed,

**TWO Very Useful TABLES.**

TABLE I. Contains the Names of the principal Men mentioned in the Old and New Testament, with their original Meaning, and the Place where they are found.

TABLE II. Contains the Names of such Places as are more difficult to read and pronounce. These have here both their proper Accent and Rules of Pronunciation, for the Use of such as would read the Sacred Writings with Propriety.

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Printed for S. CROWDER, Pater-noster-Row, London.



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T H E  
P R E F A C E.

CONSIDERING the great number of English Grammars that have already been offered to the Public, it will naturally be expected, that I should explain the motives that induced me to trouble the world with another Treatise on the same subject. When I had the honour of being employed as a School-master——for notwithstanding the sneers of ignorant Coxcombs, if the honour of any profession is to be measured by its utility and its importance to Society, there is no employment more honourable than that of a School-master——I drew up several works for the instruction of youth in the English tongue, and, among others, the substance of the following Grammar. These works I contented myself, for some time, with using in my own school: and I had the satisfaction to observe, that the use of them was attended with equal ease to myself, and advantage to my Scholars. Some of them were afterwards communicated to the public, and were so generally and highly approved, that many of the most eminent School-masters in the kingdom strongly importuned me to publish my Grammar. In compliance with their desire, I put the finishing hand to that work, and I here deliver it to the public with all that deference and respect which becomes an individual when addressing himself to so great and august a body.

In composing this Grammar the reader will perceive, that I have strictly adhered to the old terms and the old divisions; being fully convinced of the justness of *Dr. Johnson's* observation, that it is a very trifling, as well as a very dangerous ambition, to attempt to teach arts in a new language. In treating of the *Conju-*

gation of *Verbs*, I thought it most adviseable to present the Scholar with an active and a passive verb conjugated, without interruption, through all the moods, tenses, numbers, and persons; a thing which I do not remember to have seen in above one or two other English Grammars.

In the article of *Syntax*, I have endeavoured to be full, without being tedious, because I consider it as the most important part of Grammar, and that in which the generality of writers are most apt to err. I own, indeed, that the construction of our language is somewhat irregular, and not very easily reducible to rules; and this, I imagine, is the principal reason, why some Grammarians have omitted it entirely. *Dr. Johnson* has comprised it in ten or twelve lines. *Dr. Priestly* has dispatched it in less than three pages; though the notes and observations at the end of his Grammar may serve, in some measure, to supply that defect. But *Dr. Lowth*, who seems to have undertaken his Grammar chiefly with a view to explain the rules of Syntax, has, partly in his text, but still more in his notes, treated the subject in so clear and comprehensive a manner, as to leave little to be done by succeeding Grammarians. Nevertheless it appears to me that the Grammars of these two last Gentlemen are much fitter for men of letters, than for Youth at School.

To impress the rules of Syntax the more deeply in the reader's memory, I have added to this part some examples, in which the construction, as well as the etymology, of every word is carefully explained. Where any word occurs oftener than once in the same example, a reference is made to the former explanation: but no reference is made from one example to another; every example being complete within itself, and containing a full and distinct account of every word of which it is composed.

For the rules respecting the arrangement of words, I am chiefly indebted to *Lord Kaimes's Elements of Criticism*; a work which shews the Author to be possessed of equal delicacy of taste, and solidity of judgment.

*Rhetoric*, I know, is no part of *Grammar*, properly so called; the latter teaching only plainness and propriety;

priety ; the former paving the way to elegance and dignity. But I imagined that a short account of the principal *Tropes* and *Figures* of *Rhetoric* would be no unpleasing addition to my Grammar, as it would serve to relieve the reader from that languor which is usually occasioned by the dryness of grammatical disquisitions. Such an account I have therefore given from *Doddsley's Preceptor*, who has copied it from *Blackwell's Introduction to the Classics* ; and to either of these I refer such of my readers as are desirous of being more thoroughly acquainted with the Rules of Rhetoric.

In my quotations under this head, the reader will observe, that I have taken some of them from translations of the Greek and Latin Classics. I am still, however, of my former opinion. I think it possible for a person to be a complete Master of the English tongue, without troubling himself with any other language whatever. But I look upon a good translation of a Greek or Latin Classic, such as *Pope's Homer*, or *Dryden's Virgil*, to be as truly an English book, as *Milton's Paradise Lost*, or *Young's Night Thoughts*.

In my quotations in general, I had an eye, not only to their being applicable to the rules they were intended to exemplify, but also to the elegance of Style, and the beauty of sentiment they displayed, and the purity of the moral they inculcated. They may, therefore, be considered not merely as illustrations of the Rules of Grammar, but likewise as specimens of fine writing, containing the most excellent precepts of morality ; and as such they are very proper, especially the longer ones in the Article of Rhetoric, to be prescribed as lessons to the more advanced Scholars, to improve them in the art of reading.

There are some things to be found in other Grammars, which are purposely omitted in this. These are *Tables of Words differently accented*, and *Catalogues of such as have similar sounds, but different significations*, together with *examples of bad English*. The first two of these are to be found in my *Spelling-Book* ; and I never understood, that the use of a Grammar was to supersede the use of a *Spelling-Book*. As to examples of *bad English*, I not only think that they make a very awkward appearance, but I am ever of opinion, that they

may have a very bad effect. They are more likely to perplex a young Scholar, and to confirm an old one in error, than to direct the judgment of the one, or correct the bad habit of the other. The only plausible argument I ever heard urged for the use of these examples is, that they are formed upon the same plan with *Clarke's* and *Turner's Latin Exercises*. But this argument, however specious, is founded upon a mistake. The words in *Clarke's* and *Turner's Exercises*, though put out of the order of construction, are still Latin Words; whereas the words in some of the examples of *bad English*, which I have seen, are neither English, Irish, Welch, nor Scotch words, nor words of any other language.

*Bad English* is said to consist either in false spelling, or in false construction. The best method to supply the first of these is, for the master, or some of the higher scholars, to dictate occasionally a sentence or two from any book to the lower Scholars, and there is no fear but, in copying down the words, they will be guilty of many instances of false spelling. And to supply examples of false construction, they may be accustomed to write letters to the Master, or to one another, when they will frequently err against every rule of Syntax. And I can truly say from my own observation, that a child will attend more carefully to the correction of an error made by himself, than to the correction of one made by another.

I mean not to prescribe to any Master in what manner to use this Grammar. I only beg leave to mention my own manner of using it; and as that was attended with uncommon success, it may be deemed not unworthy of being adopted by others. As soon as a child was capable of reading tolerably, and of observing the proper stops and pauses, (which two things he always learned from the Spelling-Book) I put him into *Etymology*, which I made him read over from beginning to end, all but the derivation of words, which I reserved as one of the last parts of Grammar. I then brought him back to the beginning of *Etymology*, and made him read over the declension of Nouns and Pronouns, and the conjugation of Verbs so frequently, that at last he, in some measure, committed them to memory. I then every day prescribed him a short lesson



son in some easy book, and made him endeavour to shew to what part of speech every word belonged. Still he continued to give a second or third reading to the other parts of Etymology, in order to acquire a more perfect knowledge of the whole.

When he was able to point out with ease every part of speech in the lesson prescribed him, I put him into *Syntax*, which I made him read over, as he had done Etymology, from beginning to end, excepting the *additional remarks*, which, like the derivation of words, I considered as one of the last parts of Grammar. After he had read *Syntax* twice or thrice over, I made him begin to explain the construction of sentences in the lessons that were set him. I now likewise caused him to read over, with care, the *Derivation of Words*, and the *additional Remarks*, in order to give him a more comprehensive view, as well of Etymology as of *Syntax*. Thus he advanced by quick degrees, till in the space of a year, and sometimes in less, according to his capacity, he had made himself Master of the two most essential parts of Grammar, without interrupting any of the other branches of learning.

With regard to *Prose*, I seldom put any of my Scholars into it, until they were pretty far advanced in their learning. Then, indeed, I made them give it a careful perusal, and at the same time obliged them to read, every day, a lesson in Poetry. In fact, I have observed, that the reading of Poetry is the most effectual way of learning to read even Prose well. No man can read well without understanding the quantity of Syllables. But the quantity of syllables can be learned, with accuracy, from the poets only. The reading of Poetry, therefore, is the best method to acquire the art of reading with propriety and grace. With respect to Rhetoric, I never prescribed it to my Scholars as a task; I have sometimes given it them by way of amusement.

As this Grammar is intended chiefly for the use of English Schools, I have endeavoured to express myself with as much plainness and simplicity as possible; and, though I hope my Style is sufficiently smooth, I have always preferred perspicuity to elegance.

## ADVERTISEMENT *to the* FIRST EDITION.

BY THE EDITOR.

THE following Grammar was put into my hands, in Manuscript, by the Bookseller, with a request that I would examine it carefully, and prepare it for the press, but not make any alteration in it, without an evident necessity. Happily my own judgment concurred with the Bookseller's desire; for, upon perusing the work with the greatest attention, I did not find a single page that I could wish to see altered. If any Gentleman, however, should be of a different opinion, and think that the work is still capable of improvement, it will be considered as a particular favour if he will signify his sentiments in a letter addressed to the publisher, and a proper use shall be made of his hints in the next edition.

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## THE EDITOR'S PREFACE TO THE SECOND EDITION.

IN consequence of the foregoing Advertisement, I have been favoured with letters from many Gentlemen; some of them expressing their entire approbation of the work, and declaring it to be, for the use of Schools, the best book of the kind hitherto published; and others, though professing, in the main, the same sentiments as to the merit of the performance, yet suggesting some hints towards its further improvement. To both these sets of friends, I take this opportunity, as well in my own as in the Publisher's name, to return my most sincere and grateful acknowledgments. That the approbation of the former has not been altogether ill-founded, the sale of a very large impression of the work in a little more than a twelvemonth, is, at once, a pleasing and an irrefragable proof; and that a proper regard has been paid to the hints of the latter, will appear from a perusal of this new edition, which, it is hoped, will be found still more deserving, than the first, of the good opinion and encouragement of the public.

# A D V E R T I S E M E N T

T O T H E

## T H I R D E D I T I O N.

**T**HE Editor has nothing farther to observe with regard to this third edition of *the New Grammar of the English Language*, than that, by the advice of some of the most eminent School-masters in and about London, and in order, to express his gratitude to the Instructors of Youth in general for the very favourable reception they have given to the two former editions, he hath considerably enlarged the examples in the article of Rhetoric; so as to render that part of the Work more fit to answer one of the ends, which the Author declares in his preface he had in view in composing it, namely, the making it consist of a number of excellent passages, that might be prescribed as lessons to the more advanced Scholars, to improve them in the art of reading.

A D V E R -

# A D V E R T I S E M E N T

T O T H E

F I F T H E D I T I O N,

By the E D I T O R.

**H**AVING now, by the utmost exertion of my own abilities, and the kind assistance of my friends, among whom I have the pleasure of reckoning many of the most eminent Masters of Academies in and about London, brought this work to the highest degree of perfection, of which, either in their or in my opinion, it is capable, I have nothing further to add, than that if, during the sale of the present impression, I should be furnished with any fresh hints for its still greater improvement, I will not fail to make a proper use of them in the next edition.

T H E



T

## T H E

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A NEW



~ A

# NEW GRAMMAR

## OF THE

### ENGLISH LANGUAGE.



#### INTRODUCTION.

Q. WHAT is *Grammar*?

A. *Grammar* is the *Art* of communicating our thoughts by words in the plainest and most intelligible manner.

Q. Why is it called an *Art*?

A. Because it consists of certain rules.

Q. What are these rules?

A. The observations of ingenious men upon the works of the best writers.

Q. Why is it said to be the *Art* of communicating our thoughts by *words*?

A. Because there are other methods of communicating our thoughts, such as *looks*, *gestures*, *painting*, &c.

Q. Into how many parts is *Grammar* usually divided?

A. Into four.

Q. What are they?

A. *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

Q. Do not some Grammarians make a fifth division?

A. Yes, *Orthoepy*, or the art of pronouncing words rightly; but that is always comprehended under *Orthography*.

B

PART



## P A R T I.

## C H A P. I.

## O R T H O G R A P H Y.

Q. WHAT is *Orthography*?

A. *Orthography*, strictly speaking, is the art of writing words rightly; but, as I just now said, it likewise includes the art of pronouncing them properly. Dr. Johnson calls it the art of combining letters into syllables, and syllables into words.

Q. What are the first Elements of language?

A. *Letters*.

Q. What are the constituent parts of it?

A. *Syllables, Words, and Sentences*.

Q. How many letters are there in the English language?

A. Twenty-six, viz. A, a; B, b; C, c; D, d; E, e; F, f; G, g; H, h; I, i; J, j; K, k; L, l; M, m; N, n; O, o; P, p; Q, q; R, r; S, s; T, t; U, u; V, v; W, w; X, x; Y, y; Z, z.

Q. How are these letters divided?

A. Into *Vowels* and *Consonants*.

Q. What is a *Vowel*?

A. A letter that can be sounded distinctly by itself.

Q. What is a *Consonant*?

A. A letter that cannot be sounded distinctly by itself, but, in order to be properly heard, must be joined with a vowel.

Q. How many vowels are there?

A. Six, as *a, e, i, o, u, y*.

Q. Is *y* always a vowel?

A. No; at the beginning of words it is a consonant, as *yet, yes, young, yellow*. In the middle and at the end of words, it is a vowel.

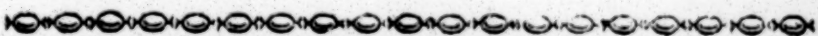
Q. How many consonants are there?

A. Twenty, as *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, z*.



Q. What have you to observe of these consonants?

A. Some of them cannot be sounded of themselves at all, and are therefore called *mutés*, as *b, c, d, g, k, p, q, t*: others very imperfectly, making a kind of obscure sound, and are therefore called *semi-vowels*, or *half-vowels*, as *l, m, n, r, f, s*; the first four of which are likewise called *liquids*.



## CHAPTER II.

### Of VOWELS.

#### A

Q. HOW many sounds has *A*?

A. Three. 1st. The slender sound, as *chace, race, brace, nation*. 2d. The open sound, as *father, rather, blast, mast*. 3d. The broad sound, as *all, wall, fall*.

Q. With what letters does *A* form a diphthong?

A. With *i* or *y*, and *u* or *w*. *Ai* or *ay* has a long and slender sound, as in *gain, rain, day, bay*. *Au* and *aw* have the same sound as *a* broad, as *fault, straw*. *A* likewise forms a diphthong with *e* in some words derived from the Greek or Latin, as *Æsop, Æneid*.

#### E

Q. What have you to observe of the letter *E*?

A. It is either long, as in *scheme, sphere*; or short, as in *den, ben, separate, secure*.

Q. When is it short?

A. It is always short before a double consonant, or two consonants, as *cellar, bless, blessing, repent, pedlar, serpent*.

Q. When is *E* silent?

A. It is always silent at the end of words, except in monosyllables that have no other vowels, as *be, foe, me, we, the*; or proper names, as *Posiphae, Penelope, Melpomene, Xantippe*. It sometimes serves to soften the foregoing consonant, as *hence, fence, pence, glance, dance*: or to lengthen the preceding vowel, as *dame, dame; man, mane; pin, pine; hit, hite; tun, tune; bug, bug; rag, rage*.

Q. Does it always lengthen the preceding vowel?

A. No, as *dove*, *love*, *above*.

Q. Does not *E* sometimes, at the end of words, almost lose its sound?

A. Yes, as *widen*, *straiten*, *waxen*, *pestle*, *nestle*, *acre*, *mitre*.

Q. With what vowels does *E* form a diphthong?

A. With *a*, as *fear*, *hear*; with *i*, as *reign*, *deign*; and with *u* or *w*, as *eulogy*, *pewter*.

Q. How is *ea* sounded?

A. Like *e* long and open, as *dream*, *cream*, *bean*; or like *e* long and close, as *near*, *clear*, *rear*; or like *e* short and close, as *head*, *lead*, *bread*.

Q. How is *ei* sounded?

A. Like *e* long, as *seize*, *conceive*.

Q. How are *eu* and *ew* sounded?

A. Like *u* long and soft, as *Deuteronomy*, *Dew*.

Q. What have you farther to observe of the letter *E*?

A. *E*, *a*, *u*, are joined in *beauty*, and its derivatives, but have only the sound of *u* long. *Eo* is found in *people*, and is sounded like *ee*; and in *Yeoman*, where it is pronounced like *e* short, as *Yemman*.

# I

Q. How many sounds has the vowel *I*?

A. Four; it is sometimes long, and sometimes short: it is sometimes sounded like *u*, and sometimes like *ee*.

Q. When is *I* long?

A. In all words that end with *e* silent, as *bride*, *bide*, *line*, *fine*. It is likewise long before *gh*, as *nigh*; before *ght*, as *light*; before *gn*, as *sign*; before *ld*, as *child*, except *build*, *guild*, and their derivatives; before *mb*, as *climb*; and *nd*, as *find*.

Q. When is *I* short?

A. In all monosyllables ending with a single consonant, as *bid*, *did*, *lid*, *fin*, *grin*, or with two consonants of the same kind, as *fill*, *hill*, *rill*.

Q. When is *I* sounded like *u*?

A. In some words before *r*, as *first*, *third*, *skirt*, *spirt*.

Q. When is *I* sounded like *ee*?

A. In

*A.* In the words *Bombasin, Capuchin, Machine, Magazine*, and some others.

*Q.* With what vowels does *I* form a diphthong?

*A.* With the vowel *e* only, as *believe, chief*, and is sounded like *ee*; except in *friend*, where it is sounded short.

O

*Q.* How many sounds has the vowel *O*?

*A.* Four: viz. 1st. A long sound, as *no, so, lo*. 2d. A short sound, as *lot, pot, rot*. 3d. It is sometimes sounded like *ee*, as *do, Rome, tomb, womb*. And 4th; sometimes like *u* short, as *come, son, month*. *O* in women, is pronounced like *i*, as *women*.

*Q.* With what vowels does *O* form a diphthong?

*A.* With *a*, as *broad, load, mean, groan*: with *e* in some words derived from the Greek, as *œconomy, œcumenical*: with *i*, as *boil, coil, soil*: with *o*, as *boot, root, foot*: with *u* or *w*, as *four, shower, flower*. In some words *ou* and *ow* have only the sound of *o* long, as *soul, low, row*.

U

*Q.* How many sounds has *U*?

*A.* Two; a short one, as *tun*; and a long one, as *tune*.

*Q.* When is *u* short?

*A.* In all words or syllables that end with one or more consonants, as *club, drub, fun, gun, dust, rust, butter, clutter*.

*Q.* When is *u* long?

*A.* In all monosyllables that end with *e* silent, as *cube, tube, truce, brute*.

*Q.* With what vowels does *u* form a diphthong?

*A.* With *a, e, i, o*; though, when thus joined, it has rather the sound of *w*; as *quart, quell, quilt, quote*.

*Q.* Is *u* ever mute?

*A.* Yes, sometimes before *a, e, i, y*, as *guard, guess, guilt, buy*. *Ue* is likewise sometimes mute at the end of a word, in imitation of the French, as *plague, league, vague*.

Y

*Q.* What is the sound of *Y*?

B 3

*y*

A. Y

*A.* *Y* is founded like *i* long, and supplies the place of *i* at the end of words, as *thy*, *my*, *cry*; and before *i*, as *dying*, *flying*. It is commonly retained in derivative words, where it was part of a diphthong in the primitive, as *play*, *player*; *cloy*, *cloyed*; *joy*, *joyful*. But if it was no part of a diphthong in the primitive, it is changed into *i* in the derivative, as *cry*, *cries*; *fly*, *flies*.

Q. Is *Y* always a vowel?

A. No; when it begins a word it is a consonant, as *ye*, *you*, *your*.



### C H A P. III.

#### Of C O N S O N A N T S.

##### B

Q. **W**HAT is the sound of *B*?

A. *B* has the same sound every where, both in the beginning, the middle, and the end of words, as *block*, *rubber*, *rub*.

Q. Is not *B* sometimes mute?

A. Yes, in *debt*, *doubt*, *subtle*, *lamb*, *limb*, *climb*, *dumb*, *plumb*, &c.

##### C

Q. How is *C* founded?

A. It is either founded hard like *k*, or soft like *s*.

Q. When is it founded hard?

A. Before *a*, *o*, *u*, *l*, and *r*; as *cat*, *cost*, *cub*, *clear*, *cram*.

Q. When is it founded soft?

A. Before *e*, *i*, and *y*; as *cedar*, *civil*, *cypher*. It is also soft before an *apostrophe*, denoting the absence of *e*, as *glanc'd* (glanced) *lac'd* (laced).

Q. How is *ch* founded?

A. Like *ty*, as *chace*, *cherry*, *chick*, *church*: but in words derived from the Greek or Latin, it is founded like *k*, as *chaos*, *choler*, *chymist*, *chart*, *chord*. In words derived from the French, it is founded like *sh*, as *chaise*, *chevalier*,



*chevalier, machine.* In *choir*, and *chorister*, it is sounded like *qu*.

Q. How is *arch* sounded?

A. Before a vowel it is commonly sounded *ark*, as *archangel*, except in *architect*, and a few other words. Before a consonant it is always soft, as *Archbishop*, *Archdeacon*.

D

Q. What have you to observe of the letter *D*?

A. Little, but that its sound is always the same, as *dam*, *desk*, *did*.

Q. Is not *ed* at the end of verbs sometimes contracted into *t*?

A. Yes, as *stamped*, *stamp't*; *crossed*, *crost*; *dropped*, *dropt*; *possessed*, *possess't*.

F

Q. What have you to say of the letter *F*?

A. Nothing, but that it has one unvaried sound, and that *of* is sometimes pronounced like *ov*, as *a bushel of (ov) apples*.

G

Q. How many sounds has the letter *G*?

A. Two; the one hard, as *gag*, *got*, *gum*; the other soft, as *gentle*, *gin*.

Q. When is *G* sounded hard?

A. Before *a*, *o*, *u*, *l*, and *r*, as *game*, *gone*, *gut*, *glad*, *green*. It is likewise hard at the end of words, as *bag*, *cag*, *drag*, *pug*. It is also hard before *i*, as *gift*, *gird*; except in *giant*, *gibbet*, *gibe*, *giblets*, *giles*, *gill*, *gilliflower*, *gin*, *ginger*, *gingle*, *gipsy*.

Q. When is *G* sounded soft?

A. It is generally soft before *e*, as *genius*, *gesture*, except in *gear*, *geld*, *geese*, *get*, *gewgaw*, and derivatives from words ending in *g*, as *ringing*, *ringer*; *singing*, *singer*; *long*, *longer*; *strong*, *stronger*.

Q. Does *G* ever lose its sound?

A. Yes, before *n*, as *gnash*, *gnaw*, *gnat*, *deign*, *reign*, *sign*, and some other words.

Q. What is the sound of *gh*?

A. In the beginning of a word it has a hard sound, as *ghost*, *ghastly*: in the middle and end it is generally silent, as *though*, *bright*, *fight*, *mighty*, *weighty*.

Q. Has not *gh*, at the end of some words, the sound of *f*?

A. Yes, as *cough*, *tough*, *rough*, *enough*.

## H

Q. What is the sound of *H*?

A. *H* has properly no sound of itself: it is only a note of aspiration, and shews that the following vowel must be pronounced with a strong breath, as *hand*, *head*.

Q. Is not *H* sometimes pronounced faintly?

A. Yes, and indeed is almost silent, as *heir*, *herb*, *bestier*, *honour*, *hour*, *humble*, *honest*, *humour*. In some words it is entirely mute, as *rhapsody*, *rhetoric*.

## J

Q. How is *J* sounded?

A. It is always sounded like a soft *g*, and always begins a syllable, *jack*, *jew*, *jig*, *joke*, *judge*.

## K

Q. What is the sound of *K*?

A. It has the sound of hard *c*, and is used to supply the place of that letter before *e* and *i*, where *c* would naturally be soft, as *keen*, *kernel*, *kid*, *kick*.

Q. Is *K* ever mute?

A. Yes, before *n*, the only consonant that follows it, as *knap*, *knee*, *knife*.

## L

Q. What is the sound of *L*?

A. *L* has a soft liquid sound, as *land*, *ballad*, *beautiful*.

Q. When is *L* doubled?

A. At the end of monosyllables, as *ball*, *bell*, *bill*, *boll*, *bull*; except when a diphthong comes before it, as *mail*, *steel*, *stool*, *foul*.

Q. Is

Q. Is not *L* sometimes mute?

A. Yes, in *calf, half, calves, halves, could, would, should, balk, talk, walk, chalk, stalk, psalm, salmon, falcon, folk, yolk*, and some other words?

Q. How is *le* founded at the end of words?

A. Like a weak *el*, in which the *e* is almost silent, as *able, feeble, bible, bottle, buckle*.

Q. Does *L* never change its sound?

A. It is pronounced like *r* in the word *Colonel*.

M

Q. What have you to observe of the letter *M*?

A. *M* has always the same sound, as *man, mummy, mum*.

Q. Does *M* never change its sound?

A. It sounds like *n* in *accompt, accomptant*, though these words are frequently written as they are pronounced.

N

Q. What is the sound of *N*?

A. *N* is always founded in the same manner, as *name, none, nun*.

Q. Is *N* ever mute?

A. It is always mute at the end of words after *m*, as *damn, condemn, contemn, column*.

P

Q. What is the sound of *P*?

A. *P* has always the same sound, as *print, paper, prop*.

Q. Does *P* never lose its sound?

A. It loses its sound, or at least is very little heard, in the beginning of some words, as *psalm, ptisan, Ptolemy*; and between *m* and *t*, as *tempt, prompt, sumptuous*.

Q. What is the sound of *Pb*?

A. *Pb* is founded like *f*, and is used chiefly in words derived from the Greek, as *physic, geography, paragraph*.

Q

Q. What have you to remark of the letter *Q*?

B 5

A. Q

*A.* *Q* is always followed by *u*, and is founded like *ku*, or rather like *cu*, as *quart*, *quell*, *quibble*, *quote*. *Qu* in words from the French, is sometimes founded like *k*, as *conquer*, *liquor*, *pique*, *piquant*, *piquet*, *antique*, *oblique*.

## R

*Q.* What is the sound of *R*?

*A.* *R* has always the same rough snarling sound, and hence it is called the canine or dog letter, as *road*, *rural*, *roar*.

*Q.* Does not *h* sometimes come after it?

*A.* Yes, in a few words derived from the Greek or Latin, and there the *h* is always silent, as *rheum*, *rhubarb*, *rhime*.

*Q.* How is *re* founded at the end of words?

*A.* Like a weak *er*, as *acre*, *lucre*, *sceptre*, *spectre*, *theatre*.

## S

*Q.* How many sounds has *S*?

*A.* Two; a soft hissing sound, as *silly*, *sin*; and a gross hard sound, like *z*, as *blows*, *crows*.

*Q.* When has *s* a hard sound?

*A.* At the end of words, as *flies*, *lies*, except *this*, *thus*, *us*, *yes*, in which it is founded soft. It is likewise hard before *ion*, if a vowel goes before, as *invasion*, *adhesion*, *confusion*; but if a consonant goes before it, it sounds like *sh*, as *perversion*, *reversion*. It is also hard before *e* mute, as *accuse*, *amuse*; and before *y* final, as *busy*, *easy*, *daisy*; and in these words, *possession*, *desire*, *wisdom*, *prison*, *present*, *damsel*, *casement*, and perhaps a few others.

*Q.* Does *s* ever lose its sound?

*A.* Yes, in *isle*, *island*, *demesne*, *viscount*, *Carlisle*, &c.

## T

*Q.* How is *T* founded?

*A.* *T* has always the same simple sound, as *table*, *tatter*, *trout*.

*Q.* What is the sound of *Ti*?

*A.* *Ti*



*A.* *Ti* before a vowel sounds like *shi*, as *creation*, *repletion*, *addition*, *portion*, *resolution*; except an *s* goes before it, and then it retains its natural sound, as *bestial*, *fustian*, &c. It likewise retains its natural sound, when a consonant follows it, as *till*, *time*, *title*. It does the same before comparatives in *er*, and superlatives in *est*, from adjectives ending in *y*, as *haughtier*, *haughtiest*, from *haughty*; as also in the plural number of nouns, and the second and third person of verbs ending in *ty*, as *beauties*, *counties*, to *empty*, thou *emptiest*, he *emptieth*, or *emptied*.

Q. How many sounds has *Th*?

*A.* Two; the one soft, as *thou*, *thee*; the other hard, as *thanks*, *theme*.

Q. When is it soft?

*A.* It is soft in the following words: *thou*, *thee*, *thy*, *thine*, *the*, *this*, *thus*, *that*, *these*, *these*, *they*, *them*, *their*, *there*, *then*, *thence*, *whether*, *either*, *neither*, *though*; and in all words between two vowels, as *mother*, *brother*; and between *r* and a vowel, as *farther*, *farthing*.

Q. When is it hard?

*A.* In almost all words but those above-mentioned, as *think*, *thrive*, *through*, *thrust*, *thing*, *throng*, *death*, *wrath*. To soften *th* at the end of words, *e* silent is commonly added, as *bath*, *bathe*; *swath*, *swathe*; *breath*, *breathe*; *cloth*, *clothe*.

V

Q. What is the sound of *V*?

*A.* The sound of *V* is nearly the same with that of *F*, as *vain*, *very*, *view*, *vote*, *vulgar*. It is never doubled, however strong the accent upon it may be; nor does it ever end a word without *e* silent after it, as *cave*, *wave*, *drove*, *dove*.

W

Q. What have you to observe of the letter *W*?

*A.* It is both a vowel and a consonant.

Q. When is it a consonant?

*A.* When it begins a word, and is followed by a vowel, as *wall*, *web*, *wife*, *world*.

Q. When is it a vowel?



*A.* When it follows *a*, *e*, or *o*, and unites with them into a diphthong, as *hawl*, *brawl*, *hew*, *pew*, *how*, *sow*. In other cases it is not a vowel, after *a*, as *await*, *awake*, *award*, *away*, *awhile*.

*Q.* Is it ever mute?

*A.* Yes, in *whore*, *wholesome*, *answer*, *sword*; and always before *r* in the same syllable, as *wrath*, *wren*, *write*, *wrote*, *wry*.

## X

*Q.* What is the sound of *X*?

*A.* It is equivalent to that of *ks* or *cs*, as *axe*, *wax*, *vex*, *fix*, *ox*, *flux*.

*Q.* Does it ever begin a word?

*A.* Never, but in proper names derived from the Greek, as *Xantippe*, *Xenophon*, *Xerxes*.

## Y

*Q.* What is remarkable in *Y*?

*A.* *Y*, like *w*, is both a vowel and a consonant.

*Q.* When is it a vowel?

*A.* When it follows a consonant, as *by*, *my*, *thy*.

*Q.* When is it a consonant?

*A.* When it precedes either a vowel or a diphthong, as *yet*, *yellow*, *youth*.

*Q.* How many sounds has *Y*?

*A.* Three; one as a consonant, and two as a vowel.

*Q.* What is its sound as a consonant?

*A.* Strong, as *yacht*, *yes*, *yoke*.

*Q.* What is its sound as a vowel?

*A.* In words of one syllable it is sharp and clear, as *cry*, *dry*, *fly*, *sty*. In words of more syllables than one, it is soft and obscure, as *any*, *many*, *folly*; except at the end of verbs, where it is again sharp and clear, as *deny*, *comply*.

*Q.* Is it ever found in the middle of words?

*A.* Seldom; it is there generally changed into *i*, as *duty*, *dutiful*; except in some words of Greek extraction, as *hymn*, *system*.

Z

Q. What is the found of Z?

A. It is founded like s hard, or ds, though the d is scarcely heard, as *hazard, wizard, buzzard*.

Q. Does it begin any word?

A. It begins no words originally English: those it begins are derived from foreign languages, as *zeal, zenith, zephyr, zone*.

Q. Have you any more observations to make on the Letters?

A. No.

Q. Are those you have made sufficient to teach any one the true found of them?

A. No: nor is it possible to teach the true found of them in writing; any more than it is to make a man hear with his eyes, or see with his ears, or to substitute one sense in the room of another. The true found of the letters can only be learned by practice, and by the assistance of a master.



P A R T II.

CHAPTER I.

E T Y M O L O G Y.

Q. WHAT is Etymology?

A. Etymology is that part of Grammar, which teaches the derivation of one word from another, and the different methods in which the sense of the same word is varied; as *apple, apples; sweet, sweeter; I love, I loved*.

Q. How many kinds of words, or parts of speech, are there in the English language?

A. Nine.

Q. What are they?

A. The Article, Noun, Pronoun, Verb, Participle, Adverb, Preposition, Interjection, Conjunction.

CHAP.

## CHAPTER II.

## Of the A R T I C L E.

Q. WHAT is the *Article*?

A. The *Article* is a word prefixed to nouns, to limit or determine their signification.

Q. How many *Articles* are there in the English tongue?

A. Two, *a* or *an*, and *the*.

Q. What is the use of the *Article a* or *an*?

A. It serves to shew, that one only of a kind is meant, but no one in particular; as *This is a fine pen*, that is, one of the pens that are fine, without mentioning any particular pen. Hence it is called the *Indefinite Article*.

Q. When is *a* used?

A. Before nouns beginning with a consonant, as *a ball*, *a club*, *a dance*.

Q. When is *an* used?

A. Before nouns beginning with a vowel, as *an ape*, *an eel*, *an onion*; or *b* mute, as *an heir*, *an herb*, *an hour*.

Q. What is the use of the *Article the*?

A. It serves to confine the sense to one or more of a kind, as *This is the man whom I saw*; *These are the women whom I met*: that is, this particular man, and these particular women. For this reason it is called the *Definite Article*.

Q. Are no nouns used without *Articles*?

A. Yes, proper names, as *Alexander*, *Cæsar*, *Homer*, *Virgil*, *London*, *Paris*; and abstract names, as *Virtue*, *Vice*, *Beauty*, *Deformity*: though both these are sometimes joined to *articles*, as *an Alexander*, that is, a man brave as *Alexander*; *the Cæsars*, that is, the Roman Emperors of the name of *Cæsar*; *the beauty of Venus*, *the deformity of Vulcan*.

Q. Are there not some nouns which never admit the *article*?

A. Yes, words taken in the largest and most unlimited sense, as *man* is a rational creature, that is, *all men* without exception.

# CHAPTER III.

## SECTION I.

### Of N O U N S.

Q. HOW many kinds of nouns are there?

A. Two; *Nouns Substantive*, and *Nouns Adjective*.

Q. How do you distinguish a *noun substantive* from a *noun adjective*?

A. A *noun substantive* will make sense by itself, as *a book, a pen, a knife*: whereas a *noun adjective* will not make sense by itself, as *good, fine, sharp*; unless it be joined with a *substantive*, and then it will make sense, as *a good book, a fine pen, a sharp knife*.

## SECTION II.

### Of SUBSTANTIVE NOUNS.

Q. What is a *Substantive Noun*?

A. A *Substantive Noun* is the name of any thing or person, as *a Coat, a Hat, James, George*.

Q. How many kinds of *Substantive Nouns* are there?

A. Two; *proper* and *common*.

Q. What are *proper substantive nouns*?

A. Such as denote the individuals of any species, as *John, the Humber, Canterbury*; that is, the name of a particular man, of a particular river, and of a particular city.

Q. What are *common substantive nouns*?

A. Such as denote the kinds or species of things in general, as *a tree, a house, a garden*; that is, any tree, any house, or any garden.

Q. Are the terminations of *substantive nouns* ever changed?

A. Yes.

Q. On what account?

A. On account of *Number, Case, and Gender*.

S E C -



## SECTION III.

## Of N U M B E R.

Q. How many *Numbers* are there?

A. Two; the *singular* and the *plural*.

Q. When do we use the *singular number*?

A. When we speak of one person or thing only, as *a lord, a ladder*.

Q. When do we use the *plural number*?

A. When we speak of more than one person or thing, as *lords, ladders*.

Q. How is the *plural number* formed?

A. By adding *s* to the *singular*, as *plum, plums; pear, pears*.

Q. Is it always so formed?

A. No; for when the *singular number* ends in *ch, sh, ss, or x*, then the syllable *es* must be added, as *crutch, crutches; bush, bushes; witness, witnesses; fox, foxes*.

Q. Does the addition of the letter *s* increase the number of syllables?

A. Not in general; as *father, fathers; mother, mothers*.

Q. Does it not sometimes do so?

A. Yes, in words ending in *ce, ge, se, and ze*; as *prince, princes; cage, cages; purse, purses; prize, prizes*.

Q. How do nouns that end in *f* or *fe* form their plural?

A. By changing *f* or *fe* into *ves*; as *calf, calves; half, halves; leaf, leaves; sheaf, sheaves; self, selves; shelf, shelves; loaf, loaves; knife, knives; life, lives; thief, thieves; wife, wives; wolf, wolves*.

Q. Are there no exceptions to this rule?

A. Yes; many nouns ending in *f* or *fe* form their plural in the usual manner, by adding *s*; as *hoof, hoofs; roof, roofs; chief, chiefs; handkerchief, handkerchiefs; mischief, mischiefs; grief, griefs; relief, reliefs; wharf, wharfs; dwarf, dwarfs; scarf, scarfs; strife, strifes*; and most nouns ending in *ff*, as *scoff, scoffs; cliff, cliffs; skiff, skiffs; muss, muffs; ruff, ruffs; cuff, cuffs; snuff, snuffs; stuff, stuffs*; except *staff*, which makes *staves*.

Q. How do nouns ending in *y* form their plural?

A. By changing the *y* into *ies*; as *story, stories; cherry, cherries*: unless the *y* in the singular make part

of a diphthong, for then the *y* is retained, and the plural is formed by only adding *s*; as *boy, boys; day, days; ray, rays; play, plays; way, ways.*

Q. Do all plurals end in *s* or *es*?

A. No; some end in *en*; as *man, men; woman, women; child, children; brother, brethren, or brothers; ox, oxen*. Some end in *ce* or *se*, as *louse, lice; mouse, mice; die, dice; goose, geese; penny, pence.*

Q. Do all nouns differ in the singular and plural number?

A. No; some nouns are the same in both, as *sheep, deer*. When they are of the singular number, *a* is prefixed to them.

Q. Have all nouns both a singular and plural number?

A. No; some have no singular; as *alms, annals, ashes, bellows, bowels, breeches, creffes, entrails, lungs, scissors, shears, snuffers, thanks, tongs, wages, &c.* Others, on the contrary, have no plural, as the proper names of men, women, cities, rivers, mountains, countries; as *William, Anne, London, the Thames, Snowdon, Wales*: the names of virtues and vices; as *generosity, avarice*: the names of metals; as *gold, silver, copper*; the names of herbs; as *mint, sage*, except *leeks, nettles*, and a few others: the names of several sorts of corn and pulse; as *wheat, barley, rye*, except *oats, tares, peas, beans*: and the names of liquids; as *wine, ale, beer, oil*. But some of these, when they signify several sorts, are used in the plural; as *wines, oils*.

## SECTION IV.

### Of CASES.

Q. What are the *Cases* of nouns?

A. The cases of nouns are those changes in their terminations, which serve to express their connection with, or relation to, other things.

Q. How many cases are there in the English?

A. There are two cases; the Nominative, and the Genitive.

Q. What is the Nominative case?

A. The Nominative case is that in which a thing is simply mentioned; as *a boy, a girl*.

Q. What

Q. What is the Genitive case?

A. The Genitive case is that which implies property or possession; and hence it is frequently called the possessive case.

Q. How is the Genitive case formed?

A. By adding *s*, with an apostrophe before it, to the Nominative; as *man's strength*, *woman's beauty*.

Q. Is not this *s*, with the apostrophe, a contraction of *his*?

A. No; for then *Mary's fan* would be *Mary his fan*, which would be absolute nonsense.

Q. Have not many good writers, however, supposed it to be so?

A. Yes; but they have all been mistaken.

Q. What is it then?

A. It is an abbreviation of the old Saxon Genitive, which ended in *is*. Thus the Saxons, to express *the treachery of Judas*, would have said *Judas's treachery*; whereas we now say, by contraction, *Judas's treachery*.

Q. Is not this *s*, as the sign of the Genitive, sometimes omitted?

A. Yes, and the apostrophe only retained, especially in words that end in *ss*, as *righteousness's sake*. This is always the case in plural nouns that terminate in *s*, as *a ladies' boarding school*.

Q. When three Substantives come together, which of them has the sign of the Genitive?

A. The second, as *the King of England's crown*; *the King of France's family*.

Q. Is the Genitive case always formed by adding *s* to the nominative?

A. No; it is as often formed by putting the particle *of* before it, as *the heat of the fire*, *the coldness of the water*.

Q. Have not some nouns both the letter *s* with an apostrophe after, and the particle *of* before them?

A. Yes; as *a play of Shakespeare's*, *a poem of Pope's*. But in these expressions there are really two Genitives; for they mean *one of the plays of Shakespeare*, *one of the poems of Pope*.

Q. Have not the Greek, the Latin, and some other languages, more cases than two?

A. Yes,

*A.* Yes, they have six, viz. the Nominative, the Genitive, the Dative, the Accusative, the Vocative, and the Ablative; and these cases they have in both numbers.

Q. How do the English supply the want of the four last cases?

*A.* By means of the prepositions *to, for, with, from, by, &c.*

Q. May not an English noun therefore, by the help of these prepositions, be declined through all the above cases?

*A.* It may in the following manner :

SINGULAR NUMBER.		PLURAL NUMBER.	
<i>Nom.</i>	a King.	<i>Nom.</i>	Kings.
<i>Gen.</i>	a King's.	<i>Gen.</i>	of Kings.
	or		
	of a King.		
<i>Dat.</i>	to a King.	<i>Dat.</i>	to Kings.
<i>Accus.</i>	a King.	<i>Accus.</i>	Kings.
<i>Vocat.</i>	o King.	<i>Vocat.</i>	o Kings.
<i>Ablat.</i>	{ with, from, or by a King.	<i>Ablat.</i>	{ with, from, or by Kings.

## SECTION V.

### Of GENDER.

Q. What is *Gender*?

*A.* The distinction of sex.

Q. How many sexes are there?

*A.* Two, the male, and the female.

Q. Are there only two genders in English nouns?

*A.* No, there are three, the Masculine, the Feminine, and the Neuter.

Q. What nouns are of the masculine gender?

*A.* All nouns that signify males, as *a man, a boy.*

Q. What nouns are of the feminine gender?

*A.* All nouns that signify females, as *a woman, a girl.*

Q. What nouns are of the neuter gender?

*A.* All nouns that signify either males or females, as *a child, a servant*; and especially all nouns that signify things without life, which have no sex at all, as *a house, a garden.*

Q. How



Q. How do we distinguish the sexes in English?

A. We do it in the five following ways:

I. By using different words to express the difference of sex; as

MALE.	FEMALE.	MALE.	FEMALE.
<i>Bachelor,</i>	<i>Maid, Virgin.</i>	<i>King,</i>	<i>Queen.</i>
<i>Boar,</i>	<i>She.</i>	<i>Lad,</i>	<i> Lass.</i>
<i>Boy,</i>	<i>Girl.</i>	<i>Lord,</i>	<i>Lady.</i>
<i>Bridegroom,</i>	<i>Bride.</i>	<i>Man,</i>	<i>Woman.</i>
<i>Brother,</i>	<i>Sister.</i>	<i>Master,</i>	<i>Mistress.</i>
<i>Buck,</i>	<i> Doe.</i>	<i>Milster,</i>	<i>Spawner.</i>
<i>Bull,</i>	<i>Cow.</i>	<i>Nephew,</i>	<i>Niece.</i>
<i>Bullock,</i>	<i>Heifer.</i>	<i>Ram,</i>	<i>Ewe.</i>
<i>Cock,</i>	<i>Hen.</i>	<i>Sloven,</i>	<i>Slut.</i>
<i>Dog,</i>	<i>Bitch.</i>	<i>Son,</i>	<i>Daughter.</i>
<i>Drake,</i>	<i>Duck.</i>	<i>Stag,</i>	<i>Hind.</i>
<i>Father,</i>	<i>Mother.</i>	<i>Uncle,</i>	<i>Aunt.</i>
<i>Friar,</i>	<i>Nun.</i>	<i>Widower,</i>	<i>Widow.</i>
<i>Gander,</i>	<i>Goose.</i>	<i>Wizard,</i>	<i>Witch.</i>
<i>Horse,</i>	<i>Mare.</i>	<i>Whoreman-</i>	<i>Whore or</i>
<i>Husband,</i>	<i>Wife.</i>	<i>ger,</i>	<i>Strumpet.</i>

II. When there are not two different words to express the difference of sex, or when both sexes are comprehended under the same word, we then add an adjective to it, to shew which sex is meant, as *a male child*, *a female child*.

III. We sometimes add another substantive to the word, to distinguish the sex, as *a man-servant*, *a maid-servant*, *a cock-sparrow*, *a hen-sparrow*.

IV. The Feminine Gender is sometimes formed by changing the termination of the Masculine into *ess*, as

MALE.	FEMALE.	MALE.	FEMALE.
<i>Abbot,</i>	<i>Abbess.</i>	<i>Deacon,</i>	<i>Deaconess.</i>
<i>Actor,</i>	<i>Actress.</i>	<i>Duke,</i>	<i>Duchess.</i>
<i>Ambassador,</i>	<i>Ambassadress.</i>	<i>Electer,</i>	<i>Electress.</i>
<i>Baron,</i>	<i>Baroness.</i>	<i>Emperor,</i>	<i>Empress.</i>
<i>Count,</i>	<i>Countess.</i>	<i>Governor,</i>	<i>Governess.</i>
			<i>Heir,</i>

MALE.	FEMALE.	MALE.	FEMALE.
<i>Heir,</i>	<i>Heirefs.</i>	<i>Prior,</i>	<i>Priorefs.</i>
<i>Hunter,</i>	<i>Huntrefs.</i>	<i>Poet,</i>	<i>Poetefs.</i>
<i>Jew,</i>	<i>Jewefs.</i>	<i>Prophet,</i>	<i>Prophetefs.</i>
<i>Lion,</i>	<i>Lionefs.</i>	<i>Shepherd,</i>	<i>Shepherdefs.</i>
<i>Marquis,</i>	<i>Marchionefs.</i>	<i>Tutor,</i>	<i>Tutorefs.</i>
<i>Patron,</i>	<i>Patronefs.</i>	<i>Viscount,</i>	<i>Viscountefs.</i>
<i>Prince,</i>	<i>Princefs.</i>		

Some nouns of the Masculine Gender, in order to form the Feminine, change the termination into *ix*, as *adminiftrator*, *adminiftratrix*; *executor*, *executrix*, &c.

V. We likewise exprefs the difference of sex by the pronouns *he*, *ſhe*, or *it*. When we ſpeak of the male ſex, we uſe the pronoun *he*; when we ſpeak of the female ſex, we uſe the pronoun *ſhe*; and when we ſpeak of things that have no ſex at all, or of inanimate things, we uſe the pronoun *it*.

Q. Do we never apply the pronouns *he* or *ſhe* to inanimate things, as to the *ſun*, *moon*, *earth*, &c?

A. Sometimes; but it is only by a poetical or rhetorical figure, by which we give life to things that are really without it.

## SECTION VI.

### Of ADJECTIVES.

Q. What are Adjectives?

A. Adjectives are words that exprefs the properties or qualities of things, as *white*, *black*, *ſweet*, *bitter*.

Q. How do you know whether a noun be an adjective or a ſubſtantive?

A. By adding the word *thing* to it. If, with this addition, it make ſenſe, it is an adjective; if nonſenſe, it is a ſubſtantive: as *a good thing*, *a bad thing*: both theſe expreſſions are ſenſe: therefore *good* and *bad* are adjectives. But *a tree thing*, *a river thing*: both theſe expreſſions are nonſenſe; therefore *tree* and *river* are ſubſtantives.

Q. Do

Q. Do adjectives ever change their terminations on account of gender, case, or number?

A. No: they are joined, without any change of termination, to substantives of all genders, in all cases, and of both numbers; as *a good man, a good woman, a good thing; of a good man, of a good woman, of a good thing; good men, good women, good things; of good men, of good women, of good things.*

Q. Is there no exception to this rule?

A. There seems to be an exception in the pronominal adjectives *one, other, another*; as *with one's own money, by the other's help, at another's expence*; where *one, other, and another* have a genitive Case.

Q. On what account do adjectives change their terminations?

A. On account of comparison only.

Q. What do you mean by comparison?

A. Comparison is altering the quality into more or less, or marking the different degrees of it.

Q. How many degrees of comparison are there?

A. Three; the positive, the comparative, and the superlative.

Q. What is the positive degree?

A. The positive degree is that in which the quality is simply expressed; as *strong, brave.*

Q. What is the comparative degree?

A. The comparative degree is that in which the quality is somewhat increased; as *stronger, braver.*

Q. What is the superlative degree?

A. The superlative degree is that in which the quality is carried to the greatest height of which it is capable; as *strongest, bravest.*

Q. How is the comparative degree formed?

A. By adding *r* or *er* to the positive; as *wise, wiser; long, longer.*

Q. How is the superlative degree formed?

A. By adding *st* or *est* to the positive; as *wise, wisest; long, longest.*

Q. Are all adjectives thus compared?

A. No: adjectives, indeed, of one syllable, are commonly thus compared; but adjectives of two or more syllables are generally compared by putting *more* before them

them for the comparative degree, and *most* for the superlative; as *active, more active, most active*; *generous, more generous, most generous*.

Q. May not adjectives of one syllable be compared in the same manner?

A. Yes, as *fair, fairer, or more fair*; *fairest, or most fair*.

Q. May not some adjectives of two syllables be compared by *er* and *est*?

A. Yes, those which end in *y*, as *worthy, lively*; or in *le*, as *noble, ample*; or which are accented on the last syllable, as *complete, polite*: thus *worthier, worthiest*; *livelier, liveliest*; *nobler, noblest*; *ampler, amplest*; *completer, completest*; *politer, politest*.

Q. Are not some other adjectives of two syllables likewise compared by *er* and *est*?

A. Yes: thus, *Ben Johnson* has *wretcheder* for *more wretched*; and *Milton* has *virtuousest* for *most virtuous*, and *famousest* for *most famous*. But these examples are not to be imitated.

Q. What have you to say farther about the comparison of adjectives?

A. Some comparatives form a superlative by adding *most* to the end of them; as *nether, nethermost*; *utter, uttermost, or utmost*; *under, undermost*; *up, upper, uppermost, or upmost*; *fore, former, foremost*. *Most* is also sometimes added to substantives; as *topmost, southmost, westmost*.

Q. Do any adjectives admit of a double comparison?

A. No, except in the expression *most highest*, which is peculiarly applied to the supreme being.

Q. Are all adjectives compared in one or other of the foregoing ways?

A. No; some are compared so irregularly, that they cannot be reduced to any of the forementioned rules; as

Pos.	Comp.	Sup.
<i>Good,</i>	<i>Better,</i>	<i>Best.</i>
<i>Bad,</i>	<i>Worse,</i>	<i>Worst.</i>
<i>Little,</i>	<i>Less,</i>	<i>Least.</i>
<i>Much or many,</i>	<i>More,</i>	<i>Most.</i>
<i>Near,</i>	<i>Nearer,</i>	<i>Nearest or next.</i>
<i>Late,</i>	<i>Later or latter,</i>	<i>Latest or last.</i>



## CHAPTER IV.

## Of PRONOUNS.

Q. WHAT are Pronouns?

A. Pronouns, as their name evidently imports, are words that supply the place of nouns, and are used to prevent the too frequent and sudden repetition of them.

Q. How many kinds of pronouns are there?

A. There are four kinds of pronouns; personal, possessive, relative, and demonstrative.

Q. Have not some pronouns a case peculiar to themselves?

A. Yes: it is sometimes called the oblique, and sometimes the objective case; and is used after most verbs and prepositions.

Q. Which are the personal pronouns?

A. The personal pronouns are *I, thou, he, she, it*, with their plurals.

Q. How are they declined?

A. Thus:

	SING.	PLURAL.
Nominative	<i>I.</i>	<i>We.</i>
Oblique Case	<i>Me.</i>	<i>Us.</i>
Nominative	<i>Thou.</i>	<i>Ye.</i>
Oblique Case	<i>Thee.</i>	<i>You.</i>
Nominative	<i>He. She.</i>	<i>They.</i>
Oblique Case	<i>Him. Her.</i>	<i>Them.</i>
Nominative	<i>It.</i>	<i>They.</i>
Oblique Case	<i>It.</i>	<i>Them.</i>
Genitive	<i>Its.</i>	—.

Q. Is not the pronoun *you* sometimes used in the singular number?

A. Yes; but it is only by way of ceremony or complaisance; and in order to shew what number it is of, it is always joined, or ought to be joined, to a plural verb: as *you are, you were*; though some authors write *you was*.

Q. Which are the possessive pronouns?

A. The

*A.* The possessive pronouns are *my, our, thy, your, his, her, their.*

*Q.* How are they declined?

*A.* As they are wholly of the nature of adjectives, they are, like them, indeclinable; except that, when they are separated from their substantives by a verb, *my* becomes *mine*; *thy, thine*; *our, ours*; *your, yours*; *her, hers*; *their, theirs*: as *This is my book*; *This book is mine*: *That is our horse*; *That horse is ours*: *This is your coach*; *This coach is yours*: *This is her fan*; *This fan is hers*: *That is their house*; *That house is theirs*. *His* is always the same: as *This is his hat*; *This hat is his*.

*Q.* Are not *mine* and *thine* sometimes used for *my* and *thy*?

*A.* Yes, before words that begin with a vowel; as *mine arm, thine aunt*.

*Q.* What do you mean by relative pronouns?

*A.* Relative pronouns are certain words, that relate to some substantive going before; which is therefore called the antecedent.

*Q.* What are they?

*A.* *Who, which, what, and whether.*

*Q.* How are they declined?

*A.* *Who* is declined thus:

SING. and PLURAL.	
Nominative	<i>Who.</i>
Genitive	<i>Whose.</i>
Oblique	<i>Whom.</i>

*Whose* likewise, especially among the poets, is sometimes used as the genitive of *which*. *What* and *whether* are indeclinable. *Who* properly relates to persons; *which* to things.

*Q.* What do you mean by the antecedent to a relative?

*A.* The Noun which goes before it, and to which it immediately refers; as *Julius Cæsar*, and *man* in the following sentences: *It was Julius Cæsar who conquered the Gauls*; *This is the man whom I saw*.

*Q.* Which are the demonstrative pronouns?

*A.* *This, that, other, and the same.*

Q. How are they declined?

A. *This* makes *these*, *that* makes *those*, and *other* makes *others* in the plural number. *This* and *these* refer to things near at hand; *that* and *those* to things at a distance. *Other* is either singular or plural; for we say *the one side or the other*; and *other men*, *other women*. *Others* is never used but when it refers to a preceding substantive: as, *some of the scholars were reading*; *others were writing*. *The same* is indeclinable, and is joined to substantives in both numbers, and in all cases.

Q. Are there no other pronouns but those you have mentioned?

A. Yes; *each*, *every*, *either*, are pronouns, and may be called distributives, because they mark the individual persons or things that make up a number.

Q. Are there not some words that are commonly joined to pronouns?

A. Yes, *own*, and *self*, in the plural *selves*. *Own* is added to the possessives *my*, *our*, *thy*, *your*, *his*, *her*, *their*; as *my own book*, *our own house*, *your own fault*. It gives vigour to the expression, and implies a secret opposition or contrast; as, *I bought it with my own money*, that is, *with no one's else*. *I wrote it with my own hand*, that is, *without the help of an amanuensis*. *Self* is added to possessives, as *myself*, *ourselves*; and sometimes to personal pronouns, as *himself*, *itself*, *themselves*. It then serves the same purpose as *own*, by expressing emphasis and opposition; as *I delivered it myself*, that is, *with my own hands*, not by the hands of another: or it forms a reciprocal pronoun; as *He praises himself*; *they blame themselves*.

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## C H A P. V.

### Of V E R B S.

Q. WHAT is a Verb?

A. A Verb is a word that signifies to be, to do, or to suffer, as *I live*, *I beat*, *I am beaten*.

Q. How

Q. How many kinds of verbs are there?

A. Three; Active, Passive, and Neuter.

Q. What is an active verb?

A. An active verb denotes an action, and necessarily supposes an agent, and an object acted upon; as *to praise*; *I praise John*.

Q. What is a passive verb?

A. A passive verb denotes a passion, or a suffering, or the receiving of an impression; and necessarily supposes an object upon which the impression is made, and an agent by whom it is made upon it; as *to be praised*; *John is praised by me*.

Q. What is a neuter verb?

A. A neuter verb denotes being; or a state or condition of being, when the agent and the object acted upon coincide, and the event is properly neither action nor passion, but rather something between both; as *I am*, *I sit*, *I stand*.

Q. Is not an active verb sometimes called a transitive verb?

A. Yes, because the action *passeth over*, as it were, to the object, or hath an effect upon some other thing; as *I love James*.

Q. Is not a neuter verb sometimes called an intransitive verb?

A. Yes, because the action *passeth not over* to the object, but is wholly confined to the agent; as *I walk*, *I run*.

Q. Is not the same verb sometimes active, and sometimes neuter?

A. Yes, as *I run*: here the verb is neuter, because the action, *run*, is confined to the agent, *I*, and does not pass over to any object. But *I run a race*: here the verb is active, because the action *run*, passes over from the agent, *I*, to the object, *a race*.

Q. What are the chief properties of a verb?

A. Person, number, time or tense, and mood.

Q. How many persons belong to a verb?

A. Six; three singular, and three plural.

Q. What are they?

A. *I*, *thou* or *you*, *he*, *she* or *it*; *we*, *ye* or *you*, *they*.

Q. What are their names?



*A.* *I* is the first person singular, *thou* or *you* the second, *he*, *she*, or *it* the third; *we* is the first person plural, *ye* or *you* the second, and *they* the third.

Q. Does the difference of persons occasion any change in the termination of verbs?

*A.* Yes: the second person singular, both in the present and preter-imperfect tense, adds *st* or *est* to the first person; as *I love*, *thou lovest*; *I call*, *thou callest*; *I loved*, *thou lovedst*; *I called*, *thou calledst*. And the third person singular of the present tense, adds *th* or *eth*, or *s* to the first person; as *I love*, *he loveth*, or *loves*; *I call*, *he calleth*, or *calls*.

Q. Is there any change made in the persons of the plural number?

*A.* No; they continue invariable, and are always the same with the first person singular; as *I love*, *we love*, *ye love*, *they love*: *I loved*; *we loved*, *ye loved*, *they loved*.

Q. How many numbers have verbs?

*A.* Two, the singular and the plural, in the same manner as nouns.

Q. What do you mean by the tense of a verb?

*A.* The tense of a verb is a particular form of it, expressing the time of the being, action, or passion, which it signifies.

Q. How many tenses or times are there?

*A.* Three; the present, the past, and the future.

Q. Are there really no more tenses or times?

*A.* Properly speaking there are no more; as all things are either present, past, or future. But in order to mark more distinctly the different subdivisions of time, Grammarians have invented three other tenses; one in the present, another in the past, and a third in the future. So that, in the whole, there are no less than six tenses or times.

Q. What are they?

*A.* The present tense, the preter-imperfect tense, the preter-perfect tense, the preter-pluperfect tense, the future-imperfect tense, and the future-perfect tense.

Q. What is the present tense?

*A.* The present tense represents the action as now doing,

doing, without any other limitation; as *I sup*, that is, *I am now at supper*.

Q. What is the preter-imperfect tense?

A. The preter-imperfect tense represents the action as partly done, but not quite finished, as *I supped*, that is, *I was then at supper*.

Q. What is the preter-perfect tense?

A. The preter-perfect tense represents the action as compleatly finished; as *I have supped*, that is, *I have now done supper*.

Q. What is the preter-pluperfect tense?

A. The preter-pluperfect tense represents the action not only as finished, but as finished before a certain time to which we allude; as *I had supped*, that is, *I had supped, or had done supper, before such a particular hour, suppose ten o'clock*.

Q. What is the future-imperfect tense?

A. The future-imperfect tense represents the action as yet to come; as *I shall or will sup*.

Q. What is the future-perfect tense?

A. The future-perfect tense represents the action as yet to come, but at the same time as intended to be finished before a certain circumstance to which we allude; as *I shall have supped*, that is, *I shall have supped, or shall have done supper, before he comes, before he goes, &c.*

Q. Have you any other observations to make upon the tenses?

A. Yes; two of them are simple, and four of them compound.

Q. Which are the simple tenses?

A. The present and the preter-imperfect.

Q. Which are the compound tenses?

A. The preter-perfect, the preter-pluperfect, the future-imperfect, and the future-perfect.

Q. Why are the two first called simple tenses?

A. Because they are formed of the verb itself, without the assistance of any other verb.

Q. Why are the four last called compound tenses?

A. Because they cannot be formed without the assistance of some other verb.

Q. How are the simple tenses formed?

A. The present tense is the verb itself in its simplest and most original form; as *I love, I call*. The preter-imperfect tense is formed by adding *d* to the present tense, if it end in *e*, or *-s*; if it end in any other letter; as *I love, I loved; I call, I called; I turn, I turned*. If *y* be the last letter of the present tense, and make no part of a diphthong, it is, in the preter-imperfect tense, changed into *i*, as *I carry, I carried; I marry, I married*. But if *y* in the present tense make part of a diphthong, then it is retained in the preter-imperfect; as *I play, I played; I stray, I strayed*.

Q. Do all verbs form their preter-imperfect tense in this manner?

A. All regular verbs do; but there are many irregular verbs that form their preter-imperfect tense in another manner; as *I sit, I sat; I stand, I stood; I write, I wrote*. Of these irregular verbs we shall say more afterwards.

Q. Do not even regular verbs, sometimes, form their present and their preter-imperfect tense in another manner?

A. Yes, by means of the auxiliary verb *to do*; as instead of *I love, I loved*, we sometimes say, *I do love, I did love*, for the sake of greater emphasis.

Q. How are the compound tenses formed?

A. The compound tenses are formed by adding the present tense of the verb, or the participle preterite, to the auxiliary verbs *have, be, shall, will, may, can, let, or must*: Thus, for instance, (the preter-perfect tense) *I have loved*; (the preter-pluperfect tense) *I had loved*; (the future-imperfect tense) *I shall or will love*; (the future-perfect tense) *I shall have loved*.

Q. What do you mean by a Participle?

A. A Participle is a word derived from a verb, or more properly it is a certain form of a verb, which partakes of the nature of an adjective, as *running, learned*. Nay, it frequently supplies the place of an adjective, as *a running horse, a learned man*.

Q. How many participles are there?

A. Two; the participle present, and the participle perfect or past.

Q. How

Q. How is the participle present formed?

A. By adding *ing* to the first person of the present tense, and striking off *e*, if the verb end in that letter, as *walk*, *walking*; *move*, *moving*.

Q. How is the participle perfect formed?

A. By adding *d* to the first person of the present tense, if it end in *e*; or *ed*, if it end in any other letter; as *blame*, *blamed*; *commend*, *commended*.

Q. Is the participle perfect always so formed?

A. No: when the preter-imperfect tense is irregular, the participle perfect is commonly irregular likewise; and then it is sometimes the same with that tense, as *think*, the present tense; *thought*, the preter-imperfect tense; *thought*, the participle perfect: and sometimes different, as *give*, the present tense; *gave*, the preter-imperfect tense; *given*, the participle perfect. Some verbs have two participles perfect, the one regular, the other irregular; as *bake*, *baked*, or *baken*; *mow*, *mowed*, or *mown*: and some have two participles perfect, both of them irregular; as *drink*, *drunk*, or *drunken*.

Q. You say, the auxiliary verbs *shall*, *will*, *may*, *can*, *have*, *be*, *let*, and *must*, are employed in forming the compound tenses; and yet, in the examples you gave, you only mentioned *have*, *shall*, and *will*. Of what use are the other auxiliary verbs in forming these tenses?

A. The examples I gave were confined to tenses in the indicative mood; the other auxiliary verbs are employed in forming the tenses of the other moods.

Q. What do you mean by Moods?

A. Moods are certain forms of a verb, expressing the various intentions of the mind.

Q. How many Moods are there?

A. The English, properly speaking, have no moods, that is, they have no difference in the termination of their verbs to signify the different intentions of the mind; but they supply this want by the help of the auxiliary verbs abovementioned, and they make use of five moods, viz. the indicative, the subjunctive, the potential, the imperative, and the infinitive.

Q. What is the Indicative Mood?

A. The Indicative Mood simply declares or affirms a thing



a thing, as *I love*; or it asks a question, as *Do I love*?

Q. What is the Subjunctive Mood?

A. The Subjunctive Mood mentions a thing conditionally, or by way of supposition. It is commonly subjoined to some other verb, upon which it depends; and has, for the most part, *if, though, that*, or some other conjunction before it; as *if I love; if he write; he will certainly go, if he get leave.*

Q. What is the Potential Mood?

A. The Potential Mood expresses the liberty of the agent, or the possibility of the action, and is formed by the help of the verbs, *may, can, might, could, would, should*; as *I may play; I can read; I might see; I could hear; I would speak; I should give.*

Q. What is the Imperative Mood?

A. The Imperative Mood commands, entreats, exhorts, or permits; as *run thou; let us pass; strive ye; let them go.*

Q. What is the Infinitive Mood?

A. The Infinitive Mood expresses a thing in the largest and most comprehensive sense, and is always preceded by the preposition *to*; as *to love; to read; to write; to dance.*

Q. Have you any thing farther to say concerning the auxiliary verbs *shall, will, may, can, have, be, do, let, and must*?

A. As they are of so much use in forming the compound tenses, all but *do*, which is never used but in the simple tenses, it will be necessary to shew in what manner they are conjugated, before we proceed to the conjugation of the principal verbs.

Q. What do you mean by the conjugation of a verb?

A. The method of varying it through all the persons, numbers, tenses, and moods.

Q. How then are these auxiliary verbs conjugated?

A. They are conjugated thus; but first I must observe, that *shall, will, may, can*, express no determinate time, and therefore, properly, have no tenses. But they have two forms, one of which expresses absolute certainty, and may, therefore, be called the *absolute form*;

*form*; and the other implies a condition, and may, therefore, be called the *conditional form*.

*Shall.*

Absolute Form.

SING.  
*I shall.*  
*Thou shalt.*  
*He shall.*

PLURAL.  
*We shall.*  
*Ye shall.*  
*They shall.*

Conditional Form.

SING.  
*I should.*  
*Thou shouldst.*  
*He should.*

PLURAL.  
*We should.*  
*Ye should.*  
*They should.*

*Will.*

Absolute Form.

SING.  
*I will.*  
*Thou wilt.*  
*He will.*

PLURAL.  
*We will.*  
*Ye will.*  
*They will.*

Conditional Form.

SING.  
*I would.*  
*Thou wouldst.*  
*He would.*

PLURAL.  
*We would.*  
*Ye would.*  
*They would.*

*May.*

Absolute Form.

SING.  
*I may.*  
*Thou mayst.*  
*He may.*

PLURAL.  
*We may.*  
*Ye may.*  
*They may.*

Conditional Form.

SING.  
*I might.*  
*Thou mightst.*  
*He might.*

PLURAL.  
*We might.*  
*Ye might.*  
*They might.*

*Can.*

## Absolute Form.

SING.	PLURAL.
<i>I can.</i>	<i>We can.</i>
<i>Thou canst.</i>	<i>Ye can.</i>
<i>He can.</i>	<i>They can.</i>

## Conditional Form.

SING.	PLURAL.
<i>I could.</i>	<i>We could.</i>
<i>Thou couldst.</i>	<i>Ye could.</i>
<i>He could.</i>	<i>They could.</i>

- Q. How do you conjugate the other auxiliary Verbs ?  
 A. The other auxiliary Verbs express a determinate time, and therefore have tenses.

*To Have.*

## Indicative Mood.

## Present Tense.

SING.	PLURAL.
<i>I have.</i>	<i>We have.</i>
<i>Thou hast.</i>	<i>Ye have.</i>
<i>He hath or has*.</i>	<i>They have.</i>

## Preter-imperfect Tense.

SING.	PLURAL.
<i>I had</i>	<i>We had.</i>
<i>Thou hadst.</i>	<i>Ye had.</i>
<i>He had.</i>	<i>They had.</i>

## Preter-perfect Tense.

SING.	PLURAL.
<i>I have had.</i>	<i>We have had.</i>
<i>Thou hast had.</i>	<i>Ye have had.</i>
<i>He hath or has had.</i>	<i>They have had.</i>

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\* *Hath* is the regular termination ; but *has* is more common, both in verse and prose.

Preter-pluperfect Tense.

SING.	PLURAL.
<i>I had had.</i>	<i>We had had.</i>
<i>Thou hadst had.</i>	<i>Ye had had.</i>
<i>He had had.</i>	<i>They had had.</i>

Future-imperfect Tense.

SING.		PLURAL.	
<i>I shall or will</i>	} <i>have.</i>	<i>We shall or will</i>	} <i>have.</i>
<i>Thou shalt or wilt</i>	} <i>have.</i>	<i>Ye shall or will</i>	} <i>have.</i>
<i>He shall or will</i>	} <i>have.</i>	<i>They shall or will</i>	} <i>have.</i>

Future-perfect Tense.

SING.		PLURAL.	
<i>I shall or will</i>	} <i>have had.</i>	<i>We shall or will</i>	} <i>have had.</i>
<i>Thou shalt or wilt</i>	} <i>have had.</i>	<i>Ye shall or will</i>	} <i>have had.</i>
<i>He shall or will</i>	} <i>have had.</i>	<i>They shall or will</i>	} <i>have had.</i>

Subjunctive Mood.

Present Tense.

SING.	PLURAL.
<i>I have.</i>	<i>We have.</i>
<i>* Thou have.</i>	<i>Ye have.</i>
<i>He have.</i>	<i>They have.</i>

Preter-imperfect Tense.

SING.	PLURAL.
<i>I had.</i>	<i>We had, &amp;c. as in the indicative.</i>
<i>Thou had.</i>	
<i>He had.</i>	

\* You, in this and all the other tenses of the Subjunctive Mood, is more common than *Thou*; and it is in this Mood chiefly that *You* is used for *Thou*.



## Preter-perfect Tense.

SING.  
*I have had.*  
*Thou have had.*  
*He have had.*

PLURAL.  
*We have had, &c. as*  
*in the indicative.*

## Preter-pluperfect Tense.

SING.  
*I had had.*  
*Thou had had.*  
*He had had.*

PLURAL.  
*We had had, &c. as in*  
*the indicative.*

## Future-imperfect Tense.

SING.  
*I shall or* } *have.*  
*will*  
*Thou shall* } *have.*  
*or will*  
*He shall or* } *have.*  
*will*

PLURAL.  
*We shall or will have, &c.*  
*as in the indicative.*

## Future-perfect Tense.

SING.  
*I shall or* } *have had.*  
*will*  
*Thou shall or* } *have had.*  
*will*  
*He shall or* } *have had.*  
*will*

PLURAL.  
*We shall or will have had,*  
*&c. as in the indicative.*

## Potential Mood.

## Present Tense.

SING.  
*I may or can have.*  
*Thou mayst or canst have.*  
*He may or can have.*

PLURAL.  
*We may or can have.*  
*Ye may or can have.*  
*They may or can have.*

## Preter-imperfect Tense.

SING.  
*I might, could,* } *have.*  
*should or would*  
*Thou mightst,* } *have.*  
*couldst, shouldst,*  
*or wouldst*  
*He might, could,* } *have.*  
*should, or would*

PLURAL.  
*We might, could,* } *have.*  
*should or would*  
*Ye might, could,* } *have.*  
*should, or would*  
*They might, could,* } *have.*  
*should, or would*

Preter-perfect Tense.

SING.		PLURAL.	
<i>I may or can *</i>	} have had.	<i>We may or can</i>	} have had.
<i>Thou mayst or canst</i>	} have had.	<i>Ye may or can</i>	} have had.
<i>He may or can</i>	} have had.	<i>They may or can</i>	} have had.

Preter-pluperfect Tense.

SING.		PLURAL.	
<i>I might, could,</i>	} have had.	<i>We might, could,</i>	} have had.
<i>should, or would</i>		<i>should, or would</i>	
<i>Thou mightst,</i>	} have had.	<i>Ye might, could,</i>	} have had.
<i>couldst, shouldst,</i>		<i>should, or would</i>	
<i>or wouldst</i>			
<i>He might, could,</i>	} have had.	<i>They might, could,</i>	} have had.
<i>should, or would</i>		<i>should or would</i>	

Imperative Mood.

SING.	PLURAL.
<i>Let me have.</i>	<i>Let us have.</i>
<i>Have thou, or do thou have.</i>	<i>Have ye, or do ye have.</i>
<i>Let him have.</i>	<i>Let them have.</i>

Infinitive Mood.

Present. <i>To have.</i>	Perfect. <i>To have had.</i>
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Participle.

Present. <i>Having.</i>	Perfect. <i>Had.</i>
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Compound perfect. *Having had.*

*To Be.*

Indicative Mood.

Present Tense.

SING.	PLURAL.
<i>I am.</i>	<i>We are.</i>
<i>Thou art.</i>	<i>Ye are.</i>
<i>He is.</i>	<i>They are.</i>

\* *Can* is seldom used in this tense, except when a question is asked.

## Preter-imperfect Tense.

## SING.

*I was.*  
*Thou wast, or wert\*.*  
*He was.*

## PLURAL.

*We were.*  
*Ye were.*  
*They were.*

## Preter-perfect Tense.

## SING.

*I have been.*  
*Thou hast been.*  
*He hath or has been.*

## PLURAL.

*We have been.*  
*Ye have been.*  
*They have been.*

## Preter-pluperfect Tense.

## SING.

*I had been.*  
*Thou hadst been.*  
*He had been.*

## PLURAL.

*We had been.*  
*Ye had been.*  
*They had been.*

## Future-imperfect Tense.

## SING.

*I shall or will be.*  
*Thou shalt or wilt be.*  
*He shall or will be.*

## PLURAL.

*We shall or will be.*  
*Ye shall or will be.*  
*They shall or will be.*

## Future-perfect Tense.

## SING.

*I shall or } have been.*  
*will }*   
*Thou shalt or } have been.*  
*wilt }*   
*He shall or } have been.*  
*will }*

## PLURAL.

*We shall or } have been.*  
*will }*   
*Ye shall or } have been.*  
*will }*   
*They shall or } have been.*  
*will }*

## Subjunctive Mood.

## Present Tense.

## SING.

*I be.*  
*Thou be, or beest.*  
*He be.*

## PLURAL.

*We be.*  
*Ye be.*  
*They be.*

\* *Wert* is properly of the Subjunctive Mood, and ought not to be used in the Indicative; though it is so by many good writers. It is therefore here inserted.

Preter-imperfect Tense.

SING.	PLURAL.
<i>I were.</i>	<i>We were.</i>
<i>Thou wert.</i>	<i>Ye were.</i>
<i>He were.</i>	<i>They were.</i>

Preter-perfect Tense.

SING.	PLURAL.
<i>I have been.</i>	<i>We have been, &amp;c. as</i>
<i>Thou have been.</i>	<i>in the indicative.</i>
<i>He have been.</i>	

Preter-pluperfect Tense.

SING.	PLURAL.
<i>I had been.</i>	<i>We had been, &amp;c. as</i>
<i>Thou had been.</i>	<i>in the indicative.</i>
<i>He had been.</i>	

Future-imperfect Tense.

SING.	PLURAL.
<i>I shall or will be.</i>	<i>We shall or will be, &amp;c.</i>
<i>Thou shall or will be.</i>	<i>as in the indicative.</i>
<i>He shall or will be.</i>	

Future-perfect Tense.

SING.	PLURAL.
<i>I shall or will } have been.</i>	<i>We shall or will have been,</i>
<i>Thou shall or will } have been.</i>	<i>&amp;c. as in the indicative.</i>
<i>He shall or will } have been.</i>	

Potential Mood.

Present Tense.

SING.	PLURAL.
<i>I may or can be.</i>	<i>We may or can be.</i>
<i>Thou mayst or canst be.</i>	<i>Ye may or can be.</i>
<i>He may or can be.</i>	<i>They may or can be.</i>

Preter-



## Preter-imperfect Tense.

SING.	PLURAL.
<i>I might, could, should, } be. or would</i>	<i>We might, could, } be. should, or would</i>
<i>Thou mightst, couldst, } be. shouldst, or wouldest</i>	<i>Ye might, could, } be. should, or would</i>
<i>He might, could, } be. should, or would</i>	<i>They might, could, } be. should, or would</i>

## Preter-perfect Tense.

SING.	PLURAL.
<i>I may or } have been. can</i>	<i>We may } have been. or can</i>
<i>Thou mayst } have been. or canst</i>	<i>Ye may } have been. or can</i>
<i>He may or } have been. can</i>	<i>They may } have been. or can</i>

## Preter-pluperfect Tense.

SING.	PLURAL.
<i>I might, could, } have should, or would } been.</i>	<i>We might, could } have should, or would } been.</i>
<i>Thou mightst, } have couldst, shouldst, } been. or wouldest</i>	<i>Ye might, could, } have should, or would } been.</i>
<i>He might, could, } have should, or would } been.</i>	<i>They might, could, } have should, or would } been.</i>

## Imperative Mood.

SING.	PLURAL.
<i>Let me be.</i>	<i>Let us be.</i>
<i>Be thou, or do thou be.</i>	<i>Be ye, or do ye be.</i>
<i>Let him be.</i>	<i>Let them be.</i>

## Infinitive Mood.

<i>Present. To be.</i>	<i>Perfect. To have been.</i>
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## Participle.

<i>Present. Being.</i>	<i>Perfect. Been.</i>
<i>Compound perfect. Having been.</i>	

*To Do.*

Indicative Mood.

Present Tense.

SING.	PLURAL.
<i>I do.</i>	<i>We do.</i>
<i>Thou doest or dost.</i>	<i>Ye do.</i>
<i>He doth or does.</i>	<i>They do.</i>

Preter-imperfect Tense.

SING.	PLURAL.
<i>I did.</i>	<i>We did.</i>
<i>Thou didst.</i>	<i>Ye did.</i>
<i>He did.</i>	<i>They did.</i>

Subjunctive Mood.

Present Tense.

SING.	PLURAL.
<i>I do.</i>	<i>We do, &amp;c. as in the</i>
<i>Thou do.</i>	<i>indicative</i>
<i>He do.</i>	

Preter-imperfect Tense.

SING.	PLURAL.
<i>I did.</i>	<i>We did, &amp;c. as in the</i>
<i>Thou did.</i>	<i>indicative.</i>
<i>He did.</i>	

Q. Has the Verb *To do* no more moods or tenses?

A. The neuter or auxiliary Verb *To do* has no more moods or tenses; but the active Verb *To do* is regularly conjugated through all the moods and all the tenses.

Q. How are *let* and *must* conjugated?

A. They are not conjugated at all, for they admit of no variation.

Q. You say the auxiliary verbs are of great use in forming the compound tenses: have you any thing else to observe concerning them?

A. It is necessary to observe the true meaning and import of each.

Q. What,

Q. What is the meaning of *shall* and *will*?

A. *Shall*, in the first person, simply foretells; in the second and third person, it promises or threatens. *Will*, on the contrary, in the first person, promises or threatens; in the second and third person, it simply foretells.

Q. Is this always their meaning?

A. No; it is their meaning only in affirmative sentences: for when the sentence is interrogative, their meaning, in general, is directly the reverse. Thus, I *shall* read, you *will* read, signify event only. But *will* you read? implies intention; and *shall* I read? refers to the will of another.

Q. What is the meaning of *should* and *would*?

A. *Should* signifies obligation, and *would* the inclination of the will.

Q. What is the meaning of *may* and *can*?

A. *May* denotes a right or liberty; *can*, a power or capacity.

Q. What is the meaning of *might* and *could*?

A. *Might* and *could* signify likewise a right or liberty, and a power or capacity to do what is mentioned; but suppose, at the same time, the intervention of some obstacle or impediment, that prevents its being done; as I *might* or *could* read, i. e. if nothing hindered me.

Q. What is the meaning of *let* and *must*?

A. *Let* signifies permission, and sometimes praying, exhorting, commanding. *Must* denotes necessity.

Q. What is the use of *do* and *did*?

A. They serve, as was formerly observed, to express a thing with greater force and vigour; as I *do* write, I *did* write; which are much stronger expressions than I write, I wrote. They are likewise of great use in interrogative and negative sentences: as did you write? You did not write. They sometimes also supply the place of another verb, and render the repetition of unnecessary; as you mind not your book as he does.

Q. How are *have* and *be* placed before Verbs?

A. *Have*, through its several moods and tenses, is placed only before the perfect participle; as I have loved, I had loved. *Be* on the contrary, through its different

different moods and tenses, is placed both before the present and perfect participles; as *I am loving, I am loved; I was loving, I was loved.*

Q. Have you any thing farther to say concerning the auxiliary Verbs?

A. When an auxiliary is joined to a Verb, the auxiliary goes through all the changes of person and number; and the verb itself continues every where the same.

Q. What is the case when two or more auxiliaries go before a Verb?

A. The first of them only is changed according to person and number: the rest continue without any change.

Q. Are there not some other Verbs besides those which are called auxiliary, that are placed before other verbs without being followed by the preposition *to*?

A. Yes; the Verbs *bid, dare, make, see, hear,* and perhaps some others are used in this manner; as *bid him come, I dare not go, you make her cry, I saw it fall, I heard him speak.*

Q. As you have now mentioned all, or at least the chief properties of the auxiliary verbs, it will be necessary, in the next place, to shew how the principal verbs are conjugated through all the moods and tenses. I therefore desire to know how the active verb *To love* is conjugated.

A. The active Verb *To love* is conjugated in the following manner. But first I must observe, that the *active form of a verb* is sometimes called the *active Voice*, and the *passive form of it*, the *passive Voice*; but this distinction seems to be of very little use, and therefore at present I shall pay no regard to it.

Active Verb.

*To Love.*

Indicative Mood.

Present Tense.

SING.

*I love.*

*Thou lovest.*

*He loveth, or loves.*

PLURAL.

*We love.*

*Ye love.*

*They love.*

Preter-



## Preter-imperfect Tense.

SING.	PLURAL.
<i>I loved.</i>	<i>We loved.</i>
<i>Thou lovedst.</i>	<i>Ye loved.</i>
<i>He loved.</i>	<i>They loved.</i>

## Preter-perfect Tense.

SING.	PLURAL.
<i>I have loved.</i>	<i>We have loved.</i>
<i>Thou hast loved.</i>	<i>Ye have loved.</i>
<i>He hath or has loved.</i>	<i>They have loved.</i>

## Preter-pluperfect Tense.

SING.	PLURAL.
<i>I had loved.</i>	<i>We had loved.</i>
<i>Thou hadst loved.</i>	<i>Ye had loved.</i>
<i>He had loved.</i>	<i>They had loved.</i>

## Future-imperfect Tense.

SING.	PLURAL.
<i>I shall or will love.</i>	<i>We shall or will love.</i>
<i>Thou shalt or wilt love.</i>	<i>Ye shall or will love.</i>
<i>He shall or will love.</i>	<i>They shall or will love.</i>

## Future-perfect Tense.

SING.	PLURAL.
<i>I shall or will } have loved.</i>	<i>We shall or will } have loved.</i>
<i>Thou shalt or wilt } have loved.</i>	<i>Ye shall or will } have loved.</i>
<i>He shall or will } have loved.</i>	<i>They shall or will } have loved.</i>

## Subjunctive Mood.

## Present Tense.

SING.	PLURAL.
<i>I love.</i>	<i>We love, &amp;c. as in the indicative.</i>
<i>Thou love.</i>	
<i>He love.</i>	

Preter-

Preter-imperfect Tense.

SING.

*I loved.*

*Thou loved.*

*He loved.\**

PLURAL.

*We loved, &c. as in the indicative.*

Preter-perfect Tense.

SING.

*I have loved.*

*Thou have loved.*

*He have loved.*

PLURAL.

*We have loved, &c. as in the indicative.*

Preter-pluperfect Tense.

SING.

*I had loved.*

*Thou had loved.*

*He had loved.*

PLURAL.

*We had loved, &c. as in the indicative.*

Future-imperfect Tense.

SING.

*I shall or will love.*

*Thou shall or will love.*

*He shall or will love.*

PLURAL.

*We shall or will love, &c. as in the indicative.*

Future-perfect Tense.

SING.

*I shall or will } have loved.*

*Thou shall or will } have loved.*

*He shall or will } have loved.*

PLURAL.

*We shall or will have loved, &c. as in the indicative.*

Potential Mood.

Present Tense.

SING.

*I may or can love.*

*Thou mayst or canst love.*

*He may or can love.*

PLURAL.

*We may or can love.*

*Ye may or can love.*

*They may or can love.*

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\* The only difference between the Indicative and the Subjunctive Mood lies in this, that, in the former, the second and third person singular of the present tense, and the second person singular of all the other tenses, are always different from the first person singular : in the latter, they are always the same with it.

## Preter-imperfect Tense.

SING.		PLURAL.	
<i>I might, could,</i>	} love.	<i>We might,</i>	} love.
<i>should or</i>		<i>could, should,</i>	
<i>would</i>		<i>or would</i>	
<i>Thou mightst,</i>	} love.	<i>Ye might,</i>	} love.
<i>couldst, shouldst,</i>		<i>could, should,</i>	
<i>or wouldst</i>		<i>or would</i>	
<i>He might,</i>	} love.	<i>They might,</i>	} love.
<i>could, should,</i>		<i>could, should,</i>	
<i>or would</i>		<i>or would</i>	

## Preter-perfect Tense.

SING.		PLURAL.	
<i>I may</i>	} have loved.	<i>We may</i>	} have loved.
<i>or can</i>		<i>or can</i>	
<i>Thou mayst</i>	} have loved.	<i>Ye may</i>	} have loved.
<i>or canst</i>		<i>or can</i>	
<i>He may</i>	} have loved.	<i>They may</i>	} have loved.
<i>or can</i>		<i>or can</i>	

## Preter-pluperfect Tense.

SING.		PLURAL.	
<i>I might, could,</i>	} have loved.	<i>We might,</i>	} have loved.
<i>should, or</i>		<i>could, should,</i>	
<i>would</i>		<i>or would</i>	
<i>Thou mightst,</i>	} have loved.	<i>Ye might,</i>	} have loved.
<i>couldst, shouldst,</i>		<i>could, should,</i>	
<i>or wouldst</i>		<i>or would</i>	
<i>He might, could,</i>	} have loved.	<i>They might,</i>	} have loved.
<i>should, or</i>		<i>could, should,</i>	
<i>would</i>		<i>or would</i>	

## Imperative Mood.

SING.	PLURAL.
<i>Let me love.</i>	<i>Let us love.</i>
<i>Love thou, or do thou love.</i>	<i>Love ye, or do ye love.</i>
<i>Let him love.</i>	<i>Let them love.</i>

## Infinitive Mood.

Present. *To love.* Perfect. *To have loved.*

## Participle.

Present. *Loving.* Perfect. *Loved.*

Compound perfect. *Having loved.*

Q. Is there not another method of conjugating the active Verb?

A. Yes; it may be conjugated by adding its participle present to the auxiliary Verb *To be*, through all the persons, numbers, tenses, and moods. Thus, instead of *I love, Thou lovest, He loves, We love, Ye love, They love*, we may say, *I am loving, Thou art loving, He is loving, We are loving, Ye are loving, They are loving*. Instead of *I loved, Thou lovedst, He loved, We loved, Ye loved, They loved*, we may say, *I was loving, Thou wast loving, He was loving, We were loving, Ye were loving, they were loving*; and so on, through all the variations of the auxiliary Verb *To be*, retaining still the participle present of the principal verb.

Q. How is the passive Verb conjugated?

A. As the active Verb may be conjugated by adding the participle present to the verb *To be*, so the passive verb is conjugated by adding the participle perfect to the same verb *To be* through all its changes of person, number, tense, and mood.

Q. How then is the passive Verb *To be loved* conjugated?

A. It is conjugated thus:

Passive Verb.

*To be loved.*

Indicative Mood.

Present Tense.

SING.

*I am loved.*

*Thou art loved.*

*He is loved.*

PLURAL.

*We are loved.*

*Ye are loved.*

*They are loved.*

Preter-imperfect Tense.

SING.

*I was loved.*

*Thou wast loved.*

*He was loved.*

PLURAL.

*We were loved.*

*Ye were loved.*

*They were loved.*

Preter-



## Preter-perfect Tense.

## SING.

*I have been loved.*  
*Thou hast been loved.*  
*He hath or has been loved.*

## PLURAL.

*We have been loved.*  
*Ye have been loved.*  
*They have been loved.*

## Preter-pluperfect Tense.

## SING.

*I had been loved.*  
*Thou hadst been loved.*  
*He had been loved.*

## PLURAL.

*We had been loved.*  
*Ye had been loved.*  
*They had been loved.*

## Future-imperfect Tense.

## SING.

*I shall or will be loved.*  
*Thou shalt or wilt be loved.*  
*He shall or will be loved.*

## PLURAL.

*We shall or will be loved.*  
*Ye shall or will be loved.*  
*They shall or will be loved.*

## Future-perfect Tense.

## SING.

*I shall or } have been*  
*will } loved.*  
*Thou shalt or } have been*  
*wilt } loved.*  
*He shall or } have been*  
*will } loved.*

## PLURAL.

*We shall or } have been*  
*will } loved.*  
*Ye shall or } have been*  
*will } loved.*  
*They shall or } have been*  
*will } loved.*

## Subjunctive Mood.

## Present Tense.

## SING.

*I be loved.*  
*Thou be or beſt loved.*  
*He be loved.*

## PLURAL.

*We be loved.*  
*Ye be loved.*  
*They be loved.*

## Preter-imperfect Tense.

## SING.

*I were loved.*  
*Thou wert loved.*  
*He were loved.*

## PLURAL.

*We were loved.*  
*Ye were loved.*  
*They were loved.*

Preter-

Preter-perfect Tense.

SING.

*I have been loved.  
Thou have been loved.  
He have been loved.*

PLURAL.

*We have been loved, &c. as  
in the indicative.*

Future-imperfect Tense.

SING.

*I shall or will be loved.  
Thou shall or will be loved.  
He shall or will be loved.*

PLURAL.

*We shall or will be loved,  
&c. as in the indicative.*

Preter-perfect Tense.

SING.

*I shall or } have been  
will } loved.  
Thou shall or } have been  
will } loved.  
He shall or } have been  
will } loved.*

PLURAL.

*We shall or will have been  
loved, &c. as in the in-  
dicative.*

Potential Mood.

Present Tense.

SING.

*I may } be loved.  
or can }  
Thou mayst } be loved.  
or canst }  
He may } be loved.  
or can }*

PLURAL.

*We may } be loved.  
or can }  
Ye may } be loved.  
or can }  
They may } be loved.  
or can }*

Preter-imperfect Tense.

SING.

*I might, could, } be loved.  
should, or }  
would }  
Thou mightst, } be loved.  
couldst, shouldst, }  
or wouldst }  
He might, could, } be loved.  
should, or }  
would }*

PLURAL.

*We might, } be loved.  
could, should, }  
or would }  
Ye might, } be loved.  
could, should, }  
or would }  
They might, } be loved.  
could, should, }  
or would }*

## Preter-perfect Tense.

SING.		PLURAL.	
<i>I may or</i>	}	<i>We may or</i>	}
<i>can</i>		<i>can</i>	
<i>Thou mayst or</i>	}	<i>Ye may or</i>	}
<i>canst</i>		<i>can</i>	
<i>He may or</i>	}	<i>They may or</i>	}
<i>can</i>		<i>can</i>	

## Preter-pluperfect Tense.

SING.		PLURAL.	
<i>I might, could,</i>	}	<i>We might,</i>	}
<i>should, or</i>		<i>could, should,</i>	
<i>would</i>		<i>or would</i>	
<i>Thou mightst,</i>	}	<i>Ye might,</i>	}
<i>couldst, shouldst,</i>		<i>could, should,</i>	
<i>or wouldst</i>		<i>or would</i>	
<i>He might,</i>	}	<i>They might,</i>	}
<i>could, should,</i>		<i>could, should,</i>	
<i>or would</i>		<i>or would</i>	

## Imperative Mood.

SING.	PLURAL.
<i>Let me be loved.</i>	<i>Let us be loved.</i>
<i>Be thou loved, or do thou</i>	<i>Be ye loved, or do ye</i>
<i>be loved.</i>	<i>be loved.</i>
<i>Let him be loved.</i>	<i>Let them be loved.</i>

## Infinitive Mood.

Present. *To be loved.*      Perfect. *To have been loved.*

## Participle.

Perfect. *Loved.*      Compound Perfect. *Having been loved.*

Q. As you have now shewn the manner of conjugating the active and the passive Verb, it will be proper to shew, in the next place, how the neuter Verb is conjugated.

A. The neuter Verb is conjugated like the active; but as it partakes somewhat of the nature of the passive, it admits, in many instances, of the passive form. This happens chiefly in those verbs, which signify some kind of motion, or change of place or condition; as *I am arrived; I am become; He is risen; He is fled.*

Q. Are all Verbs conjugated like the Verb *To love*?

A. All regular Verbs are; but there are in English, as in every other language, a great many irregular verbs, which are conjugated in a very different manner.

Q. What do you mean by regular Verbs?

A. Regular Verbs are those, which form their preter-imperfect tense, and their participle perfect or past, which is always the same with the preter-imperfect, in *ed*; as *loved, ruled, called.*

## Of IRREGULAR VERBS.

Q. What do you mean by *irregular Verbs*?

A. Irregular Verbs are those, which do not form their preter-imperfect tense, and their participle perfect or past in *ed*, but in some other manner.

Q. In what parts is a Verb irregular?

A. A Verb is irregular in the preter-imperfect tense, and the participle perfect or past only; and indeed considering the small number of variations which an English verb has, it can hardly be irregular in any other part.

Q. How many ways may a Verb be irregular?

A. A Verb may be irregular two ways, namely, by contraction, or otherwise.

Q. What Verbs are irregular by contraction?

A. Those that end in *ch, ck, p, x, m, and n*, which change *ed* into *t*, for the sake of a more easy and quick pronunciation; as *snatch, snatcht*, for *snatched*; *deck, dect*, for *decked*; *stop, stopt*, for *stopped*; *fix, fixt*, for *fixed*; *dream, dreamt*, for *dreamed*; *mean, meant*, for *meaned*.



Q. Are there no other Verbs that change *ed* into *t*?

A. Yes, those that end in *ll* and *ss*, which drop one of the double consonants before the *t*; as *smell*, *smelt*; *bless*, *blest*: and those that end in *l* and *p* after a diphthong, where the diphthong is changed into a single short vowel; as *feel*, *felt*; *weep*, *wept*.

Q. Are Verbs ending in the above-mentioned letters, always irregular or contracted?

A. No: they are frequently regular or entire; and indeed it may be said, that the regular or entire form is in writing, if not in conversation, greatly preferable to the irregular or contracted.

Q. What Verbs are irregular otherwise than by contraction?

A. There are a great many of this sort.

Q. Can they be reduced to any certain rules?

A. Not well. Rules, indeed, have been given for this purpose by some grammarians; but they are so numerous and intricate, that they rather tend to perplex the judgment, than to assist the memory of the learner.

Q. What then is the best method of understanding these Verbs?

A. The best method of understanding them seems to be to give a complete catalogue of them, by which means all their irregularities may be seen at one view.

Q. I desire you, therefore, to give me a complete catalogue of these verbs.

A. Here follows a complete, or, at least, a pretty full catalogue of them. It must be observed, however, that some of these verbs are conjugated regularly, as well as irregularly; and where that is the case, an asterisk is subjoined to them.

Present Tense.	Preter-imperfect Tense.	Participle-perfect.
abide.	abode.	abode.
am.	was.	been.
arise.	arose.	arisen.
awake.	awoke.*	awoke.*
bear.	bare, bore.	born.

Present Tense.	Preter-imperfect Tense.	Participle perfect.
beat.	beat.	beaten.
begin.	began.	begun.
bend.	bent.	bent.
unbend.	unbent.	unbent.
bereave.	bereft.*	bereft.*
befeech.	befought.	befought.*
bid.	bid, bad, bade.	bid, bidden.
bind.	bound.	bound.
bite.	bit.	bit, bitten.
bleed.	bled.	bled.
blow.	blew.	blown.
break.	brake, broke.	broke, broken.
breed.	bred.	bred.
bring.	brought.	brought.
build.	built.*	built.*
burst.	burst.	burst, bursten.
buy.	bought.	bought.
can.	could.	
cast.	cast.	cast.
catch.	caught.*	caught.*
chide.	chid.	chid, chidden.
choose, chuse.	chose.	chose, chosen.
cleave.	clave, clove, cleft.*	cleft, cloven.
cling.	clang, clung.	clung.
clothe.	clad.*	clad.*
come.	came.	come.
cost.	cost.	cost.
crow.	crew.*	crowed.
cut.	cut.	cut.
dare.	durst.*	dared.
die.	died.	dead.
dig.	dug.*	dug.*
draw.	drew.	drawn.
drink.	drank, drunk.	drunk, drunken.
drive.	drove.	driven, drove.
eat.	eat, ate.	eat, eaten.
fall.	fell.	fallen.
feed.	fed.	fed.
fight.	fought.	fought.

Present Tense.	Preter-imperfect Tense.	Participle perfect.
find.	found.	found.
flee.	fled.	fled.
fling.	flung.	flung.
fly.	flew.	flown.
forake.	forsook.	forfaken.
freeze.	froze.	froze, frozen.
get.	gat, got.	got, gotten.
give.	gave.	given.
go.	went.	gone.
grind.	ground.	ground.
grow.	grew.	grown.
hang.	hung.*	hung.*
have.	had.	—
hear.	heard.	heard.
hew.	hewed.	hewn.*
hide.	hid.	hid, hidden.
hit.	hit.	hit.
hold.	held.	holden, held.
hurt.	hurt.	hurt.
knit.	knitted.	knitted, knit.
know.	knew.	known.
lay.	laid.	laid.
lead.	led.	led.
leave.	left.	left.
lend.	lent.	lent.
let.	let.	let.
lie.	lay.	lain, lien.
load.	loaded.	loaden, laden.*
lose.	lost.	lost.
make.	made.	made.
may.	might.	—
meet.	met.	met.
mow.	mowed.	mown.*
must.	—	—
ought.	ought.	—
pay.	paid.	paid.
put.	put.	put.
—	quoth he.	—
read.	read.	read.

rend.

Present Tense.	Preter-imperfect Tense.	Participle perfect.
rend.	rent.	rent.
rid.	rid.	rid.
ride.	rode.	ridden.
ring.	rang, rung.	rung.
rise.	rose.	risen.
rive.	rived.	riven.
run.	ran.	run.
say.	said.	said.
saw.	sawed.	sawn.*
see.	saw.	seen.
seek.	sought.	sought.
seethe.	seethed.	sodden.
sell.	fold.	fold.
send.	sent.	sent.
set.	set.	set.
shake.	shook.	shook, shaken.
shall.	should.	shaven.*
shave.	shaved.	shorn.
shear.	sheared, shore.	shed.
shed.	shed.	shone.*
shine.	shone.*	shod.
shoe.	shod.	shot.
shoot.	shot.	shewn.*
threw.	shewed.	shown.*
show.	showed.	shrunk.
shrink.	shrank, shrunk.	shut.
shut.	shut.	sung.
sing.	sang, sung.	sunk.
sink.	sank, sunk.	sat, sitten.
fit.	fat.	slain.
slay.	slew.	slidden.
slide.	slid.*	slunk.
slink.	slunk.	slung.
sling.	slang, slung.	slit.
slit.	slit.*	smitten.
finite.	smote.	snown.*
snow.	snowed.	sown.*
sow.	sowed.	spoken.
speak.	spake, spoke.	



## Present Tense.

## Preter-imperfect Tense.

## Participle perfect.

speed.	sped.	sped.
spend.	spent.	spent.
spin.	span, spun.	spun.
spit.	spat.	spitten.
split.	split.	split.*
spread.	spread.	spread.
spring.	sprang, sprung.	sprung.
stand.	stood.	stood.
steal.	stole.	stolen, stohn.
stick.	stuck.	stuck.
sting.	stung.	stung.
stink.	stank, stunk.	stunk.
stride.	strode.	stridden.
strike.	struck.	struck, strucken, stricken.
string.	strung.	strung.
strive.	strove.*	striven.
strow.	strowed.	strown.
swear.	swore, sware.	sworn.
sweat.	sweat, swet.*	sweat, sweaten.
swell.	swelled.	swollen.
swim.	swam, swum.	swum.
swing.	swung.	swung.
take.	took.	taken.
teach.	taught.	taught.
tear.	tore, tare.	torn.
tell.	told.	told.
think.	thought.	thought.
thrive.	throve.*	thriven.
throw.	threw.	thrown.
thrust.	thrust.	thrust.
tread.	trode.	trodden.
throw.	—	—
wear.	wore.	worn.
weave.	wove.*	woven.*
wet.	wet.	wet.
will.	would.	—
win.	wan, won.	won.
wind.	wound.	wound.*

Present Tense.	Preter-imperfect.	Participle perfect.
wis.	wist.	_____
wit, wot.	wot.	_____
work.	wrought.*	wrought.*
wring.	wrung.*	wrung.*
write.	wrote, writ.	written, writ, wrote.

Q. Does this catalogue contain all the Verbs that are irregular otherwise than by contraction?

A. It contains the greatest part of them; though it might have been rendered much larger, if not more complete, by inserting many verbs, which are irregular only by contraction, but seem to be irregular in another manner: as *creep, crept; keep, kept; sweep, swept; sleep, slept; geld, gelt; gild, gilt; gird, girt, &c.*

Q. When a Verb has two preter-imperfect tenses, which of them is most frequently used?

A. When a Verb has two preter-imperfect tenses, one of them is generally the same with the participle perfect; and then that one is most frequently used in conversation, and the other is, or ought to be, most frequently used in writing.

Q. Why ought the other to be most frequently used in writing?

A. For the sake of greater perspicuity of style; as every thing that conveys a different idea should, as much as possible, be expressed by a different word.

Q. Is this rule always observed?

A. No; good writers neglect it frequently, and bad writers almost always.

Q. Are they not sometimes guilty of a greater blunder?

A. Yes; they sometimes confound the preter-imperfect tense and the participle perfect in those verbs, which have them quite different from one another. Thus nothing is more common than the following expressions; *He begun*, for *He began*; *He run*, for *He ran*; where the participle perfect is used for the preter-imperfect tense. On the contrary, the preter-im-

perfect tense is frequently used for the participle perfect: as *I have spoke*, for *I have spoken*; *It was spoke*, for *It was spoken*.

Q. How many Verbs are there in the English language?

A. Some Grammarians say, there are about four thousand three hundred, regular and irregular, simple and compound; but as we are daily borrowing new Verbs, as well as other words from foreign languages, it seems to be difficult, if not impossible, to fix their precise number.

Q. How many of these Verbs are irregular?

A. About one hundred and seventy.

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## C H A P. VI.

### Of PARTICIPLES.

Q. WHAT is a Participle?

A. A Participle, as was said above, is a word derived from a Verb, or, more properly, it is a part of a Verb, which partakes of the nature of an Adjective; as *loving*, *loved*.

Q. How many participles are there?

A. Strictly speaking, there are but two participles.

Q. What are they?

A. The participle present or active, as *calling*; and the participle perfect or past, as *called*.

Q. How are they formed?

A. The manner of forming them is described in page 31; and, that I may not be tedious, I shall not here repeat it. I shall only observe, by way of supplement to what is there said, that Verbs of one Syllable, which end with a single consonant preceded by a single vowel, double the final consonant in the participle present, as well as in every other part of the verb in which a syllable is added; as *sit*, *sitting*, *sitteth*; *shut*, *shutting*, *shutteth*. This is likewise the case with verbs of more than one syllable, if they have the accent on the last syllable; as *begin*, *beginning*, *beginneth*;

neth; commit, committing, committed. But if the accent be not on the last syllable, the final consonant is not doubled; as enter, entering, entereth; render, rendering, rendereth.

Q. You say that, strictly speaking, there are but two participles: do you mean that any more participles are used?

A. Yes, there is a third participle used, called the compound perfect participle.

Q. How is it formed?

A. It is formed by adding the participle perfect to the word *having*; as *having loved*, *having called*, *having taken*.

Q. You say a participle partakes of the nature of an adjective: do you mean that it is the same with an adjective?

A. In some respects it is the same with an Adjective; in other respects it differs from it.

Q. In what respects is it the same with an Adjective?

A. It is the same with an adjective in so far as it expresses the property or quality of a thing, and, when joined to a substantive, makes good sense; as *a purling stream*, *a scorching sun*, *a learned man*, *an accomplished woman*.

Q. In what respects does it differ from an Adjective?

A. It differs from an Adjective in as far as it signifies being, doing, or suffering; as *living*, *whipping*, *whipped*: which a simple Adjective does not, as *white*, *black*, *hard*, *soft*; none of which signify either being, doing, or suffering.

Q. Does it differ from an adjective in any other respect?

A. Yes: it differs from an adjective in as much as it expresses time; as *turning*, the present time; *turned*, the past time: which a simple adjective does not, as *high*, *low*, *sweet*, *sour*; none of which denote any time.

Q. Is not the present or active participle sometimes used in a passive sense?

A. Yes, as *dinner is dressing*, *the clothes are making*, *the books are binding*. Dr. Johnson says that this is a vicious expression, probably corrupted from a phrase more pure, but now somewhat obsolete, viz. *Dinner is* a dress-



*a dressing, the clothes are a making, the books are a binding; a being properly at, and dressing, making, and binding* verbal nouns signifying action. This participle, too, has sometimes *a* before it, when it is used in an active sense, as *he is gone a-fishing, they are gone a-walking.*

Q. Is not the present or active participle sometimes used as a substantive noun?

A. It is so in the opinion of some Grammarians, who give, for examples, such expressions as the following; *a little learning, a great building, a fine painting, a good understanding*; where the words *learning, building, painting, and understanding,* are, they say, all participles used as substantives. But it is more probable, that these seeming participles are real substantives, or at least participles converted into substantives, as they have all the properties of substantives, that is, they make sense by themselves, and they make sense when joined with adjectives.



## C H A P. VII.

### Of A D V E R B S.

Q. **W**HAT are *Adverbs*?

A. *Adverbs*, as well as prepositions, interjections, and conjunctions, are by some called Particles; that is, they are certain little words that are wholly indeclinable.

Q. What is the proper use of *Adverbs*?

A. They serve to express the manner and other circumstances of an action; as *justly, now, soon.*

Q. Why are they called *Adverbs*?

A. Because they are, for the most part, *added to Verbs*; as *He reads well, He writes neatly, She dances gracefully, She sings sweetly.*

Q. What other words are they joined to, beside *Verbs*?

A. They are joined to *Adjectives, to Participles, and sometimes to other Adverbs.*

Q. Give

Q. Give me some examples.

A. 1. They are joined to adjectives; as *extremely* cold, *intensely* hot. 2. They are joined to participles; as *greatly* daring, *highly* deserving, *deeply* read, *thoroughly* versed. 3. They are joined to other Adverbs; as *very* much, not *very* wisely.

Q. How many kinds of Adverbs are there?

A. There are as many kinds of Adverbs as there are circumstances of an action. Their number, therefore, is very great. They may perhaps be reduced to the following Heads, viz. Adverbs of time, place, number, order, quantity, quality; and adverbs of affirming, denying, interrogating, doubting, and comparing.

Q. What are the Adverbs of time?

A. The Adverbs of time are divided into four classes.

Q. What are they?

A. Adverbs of the time present, of the time past, of the time to come, and of an uncertain or undetermined time.

Q. What are the Adverbs of the time present?

A. *Now*, *instantly*, *presently*, *to-day*, &c.

Q. What are the Adverbs of the time past?

A. *Lately*, *already*, *before*, *yesterday*, *heretofore*, *hitherto*, *long since*, *long ago*, &c.

Q. What are the Adverbs of the time to come?

A. *To-morrow*, *not yet*, *hereafter*, *henceforth*, *henceforward*, *by and by*, &c.

Q. What are the Adverbs of an uncertain or undetermined time?

A. *Of*, *often*, *oft-times*, *oftentimes*, *soon*, *seldom*, *daily*, *weekly*, *monthly*, *yearly*, *always*, *when*, *then*, *ever*, *never*, &c.

Q. What are the Adverbs of place?

A. *Here*, *there*, *where*, *elsewhere*, *somewhere*, *nowhere*, *everywhere*, *above*, *below*, *within*, *without*, *together*, *apart*, *hither*, *thither*, *whither*, *upward*, *downward*, *forward*, *backward*, *hence*, *thence*, *whence*, &c.

Q. What are the Adverbs of number?

A. *Once*, *twice*, *thrice*, &c.

Q. What are the Adverbs of order?

A. *First*,

*A. First, or firstly, secondly, thirdly, fourthly, fifthly, &c.*

Q. What are the Adverbs of quantity?

*A. Much, little, enough, somewhat, something, &c.*

Q. What are the Adverbs of quality?

*A. Adverbs of quality are formed from adjectives by adding ly to them, and they denote the same quality as the adjectives from which they are formed; as wisely, foolishly, quickly, slowly.*

Q. May adverbs of quality be derived from all adjectives in this manner?

*A. Adverbs of quality may be derived, in this manner, from most adjectives, except from such as themselves end in ly, which do not easily admit of such a derivation. Some, however, derive adverbs of quality in this manner; as from holy, godly, some derive holily, godlily: but these words are rather grown obsolete, and it seems better to say in a holy, godly manner.*

Q. What are the adverbs of affirming?

*A. Yea, yes, verily, truly, certainly, &c.*

Q. What are the adverbs of denying?

*A. Nay, no, not, no wise, &c.*

Q. What are the adverbs of interrogating?

*A. How, why, wherefore, whither, &c.*

Q. What are the adverbs of doubting?

*A. Haply, perhaps, peradventure, possibly, &c.*

Q. What are the adverbs of comparing?

*A. As, so, more, most, less, least, very, almost, well nigh, little less, alike, otherwise, &c.*

Q. Are adverbs ever compared?

*A. Sometimes, as soon, sooner, soonest; often, oftener, ofteneft. Adverbs in ly are compared by more and most, as happily, more happily, most happily.*

Q. Are not adverbs in ly sometimes compared by *er* and *est*?

*A. They were so formerly; as gladly, gladlier, gladliest; hardly, hardlier, hardliest. But this manner of comparing them is now out of use, except among the poets.*

Q. Have you any thing farther to observe concerning adverbs?

*A. It may be observed, that many of the adverbs*  
above-

above-mentioned are real adjectives; as *more*, *most*, *little*, *less*, *least*. Nay, some of them are even substantives, as *yesterday*, *to-day*, *to-morrow*. The truth is, there are many words in the English language, that are sometimes used as adjectives, and sometimes as adverbs: there are others, that are sometimes used as substantives, and sometimes as adverbs; and nothing but the sense can determine what part of speech they are.

Q. Can you give any examples?

A. Here follow a few. *More things may be learned from reading than conversation*: here *more* is evidently an adjective, because it makes sense when joined to *thing*, which is the true definition of an adjective. *John is more diligent than James*: here *more* is evidently an adverb, for it is only a particle used in comparing the adjective *diligent*. *Most things may be had in London*: here *most* is plainly an adjective, for the first of the above-mentioned reasons. *Peter is the most industrious man I ever knew*: here *most* is plainly an adverb, for the last of the above-mentioned reasons. *A little thing offends a fool*: here *little* is an adjective. *I little thought it would ever have come to this*: here *little* is an adverb. *Less things have produced greater effects*: here *less* is an adjective. *The Spaniards are less lively than the French*: here *less* is an adverb. *The least thing you can do is to offer him your assistance*: here *least* is an adjective. *The most learned men are the least conceited*: here *least* is an adverb. *To-day's lesson is longer than yesterday's, but to-morrow's will be longer than either*: here *yesterday*, *to-day*, and *to-morrow* are all substantives, because they are words that make sense by themselves, and admit besides of a genitive case. But *He came home yesterday, he sets out again to-day, and he will return to-morrow*: here these words are all adverbs of time, because they answer to the question *when*.

Q. Are not several other of these Adverbs used as Substantives?

A. They are so in the opinion of some Grammarians; and even Dr. Johnson, in his Dictionary, sets them down as substantives. The following examples will make the matter plain. *He gave more of it to his*  
his



*his brother than he kept to himself: Most of the family were gone to church: Little said is soon mended: Let will maintain a girl than a boy: The least I expected was to be thanked for my trouble.* Here it is evident, that *more, most, little, less, least*, are used as substantives; but it is natural to think, that they are not real substantives, but only adverbs that supply the place of substantives. *Much* is likewise used as a substantive, an adjective, or an adverb: thus, *much of the land was left untilld; much money has been laid out upon that house; it is much better to go than stay.* In the first of these sentences, *much* is a substantive; in the second, it is an adjective, and in the third, an adverb.

## C H A P. VIII.

### Of PREPOSITIONS.

Q. WHAT is a *Preposition*?

A. A *Preposition* is a word that expresses the relation which one word has to another, and performs in English what in Latin is effected by cases, or the different terminations of nouns.

Q. What are the principal prepositions?

A. They are as follow; *above, about, after, against, among, amongst, at, before, behind, below, beneath, beside, besides, between, beyond, by, for, from, in, into, of, off, out of, on, upon, over, through, till, until, to, unto, toward, towards, under, up, with, within, without.*

Q. Will it not be proper to explain the meaning of these prepositions?

A. No more than it is to explain the meaning of any other words in the English language. Some Grammarians, indeed, have done so; but such an explanation belongs rather to a dictionary than a Grammar.

Q. Why are these words called *Prepositions*?

A. Because they are commonly placed before the words to which they refer: as *He wrote it with a pencil; He gave it to his sister.*

Q. Are

Q. Are they always so placed?

A. No: they are sometimes placed after the word to which they refer; as *How much did you buy it for?* Instead of, *For how much did you buy it?*

Q. To what kinds of words are prepositions commonly joined?

A. They are joined to several kinds of words, viz.  
1. To substantive nouns: as *He came to England; He went from London.* 2. To pronouns: as *He spoke to me; He walked with him.* 3. To verbs in the infinitive mood: *He promised to write; I was obliged to stand: They deserve to be punished.* 4. To the compound perfect participle: as *After having dined; After having been dressed.* And 5. Sometimes to adverbs: as *From hence, from thence, from whence.* But these last expressions are rather improper: as *hence, thence, and whence,* include in themselves the meaning of *from*: *hence* signifying *from this place*; *thence, from that place*; and *whence, from what or which place.*

Q. Have you any thing else to say concerning prepositions?

A. Some of them are used separately, or by themselves: others in composition: and some are used both the one way and the other.

Q. Which of them are used separately, or by themselves?

A. Those I have already mentioned.

Q. Which of them are used in composition?

A. Some of those I have already mentioned; as *after, for, over, out, under, up, with*: and some that I have not yet mentioned; as *a, be, fore, mis, un.* These last never stand separately, or by themselves; and are therefore called inseparable prepositions.

Q. Are there any other prepositions used in the composition of English words?

A. Yes, there are a great many Latin, and some Greek prepositions.

Q. What are the Latin prepositions used in the composition of English words?

A. The Latin prepositions are *ab* or *abs, ad, ante, circum, con* for *cum, contra, de, dis, di, e* or *ex, extra, in,*

*in, inter, intra, ob, per, post, pre, preter, pro, re, retro, se, sub, subter, super, and trans.*

Q. What are the Greek prepositions used in the composition of English words?

A. The Greek prepositions are *a* or *an*, *amphi*, *anti*, *hyper*, *hypo*, *meta*, *peri*, and *syn*.

Q. Will it not be proper to explain the meaning of these prepositions?

A. Yes, because all of them, except *after*, *for*, *over*, *out*, *under*, *up*, *with*, being inseparable prepositions, that is, being used only in composition, their meaning cannot be easily found in the dictionaries.

Q. I desire you, therefore, to give me, in the first place, the meaning of the English prepositions.

A. I shall give their meaning as well as I can, considering them in an alphabetical order; thus, *a*, *after*, *be*, *for*, *fore*, *mis*, *over*, *out*, *un*, *under*, *up*, *with*.

### The ENGLISH PREPOSITIONS, used in Composition, explained.

Q. What then is the meaning of *a* in the beginning of words?

A. *A* sometimes signifies *in* or *on*; as *abed*, *ashore*, that is, *in bed*, *on shore*. It is frequently redundant or superfluous: as *arise*, for *rise*; *arouse*, for *rouse*; *awake*, for *wake*.

Q. What is the meaning of *after*?

A. *After* means being posterior in point of time; as *afternoon*, i. e. *the latter part of the day*; *aftertimes*, i. e. *succeeding times*.

Q. What is the meaning of *be*?

A. *Be* is sometimes superfluous; as to *bewail*. But it is often significant, and has various meanings. It signifies, 1. *Over*, as to *besprinkle*, i. e. *to sprinkle over*. 2. *By* or *nigh*, as *beside*, i. e. *by or nigh the side*. 3. *In*, as *betimes*, i. e. *in time*, or *early*. 4. *For* and *beforehand*, as to *bespeak*, i. e. *to speak for beforehand*.

Q. What is the meaning of *for*?

A. *For* means negation or privation, that is, it denies or deprives; as to *forbid*, i. e. *to bid it not to be done*.

Q. What is the meaning of *fore*?

A. *Fore*

*A. Fore* means *before* or *beforehand*; as *to foretell*, i. e. *to tell beforehand*: *to forewarn*, i. e. *to warn beforehand*.

Q. What is the meaning of *mis*?

*A. Mis* denotes *defect* or *error*; as *my heart misgave me*, i. e. *my heart failed me*: *misconduct*, i. e. *bad conduct*: *mismanagement*, i. e. *bad management*: *misunderstanding*, i. e. *bad or wrong understanding*.

Q. What is the meaning of *over*?

*A. Over* signifies *pre-eminence* or *superiority*; as *to overcome*, *to overtop*, *to overpower*. It likewise signifies *excess*; as *to overdo*, *to overload*.

Q. What is the meaning of *out*?

*A. Out* signifies *excess*, *excellence*, or *superiority*: as *to outbid*, *to outrun*, *to outshine*, *to outstrip*, *to outvie*.

Q. What is the meaning of *un*?

*A. Un* signifies *negation* or *contrariety*, that is, it gives to the compound word a sense directly opposite to that of the simple one; as *able*, *unable*; *grateful*, *ungrateful*; *to do*, *to undo*; *to lock*, *to unlock*; *to tie*, *to untie*. Sometimes it is *superfluous*; as *to unloose*, i. e. *simply to loose*.

*A. What is the meaning of under?*

*A. Under* has various meanings. It signifies, 1. *Inferiority in rank or place*; as *an under-clerk*, *an under-servant*. 2. *Diminution of value*; as *to under-rate*. 3. *Privacy or secrecy*; as *underhand*, *to under-mine*. 4. It sometimes alters the sense of the simple verb; as *to stand*, *to understand*.

Q. What is the meaning of *up*?

*A. Up* denotes a *higher situation*, as *upland*; or *motion upwards*, as *to uplift*, *to uprear*.

Q. What is the meaning of *with*?

*A. With* signifies *against*; as *to withstand*, i. e. *to stand against*. Sometimes it has the same meaning as *from* or *back*; as *to with-hold*, i. e. *to hold from one*; *to withdraw*, i. e. *to draw back*.

The LATIN PREPOSITIONS, *used in the Composition of English Words, explained.*

Q. We now come to the *Latin Prepositions*, used in the composition of English words; and considering them



them, like the English, in an alphabetical order, I desire you to give me their true meaning.

*A.* I shall do so in the best manner I am able.

*Q.* What then is the meaning of *ab* or *abs*?

*A.* *Ab* or *abs* signifies *from*, that is, a parting, or separation; as *to abstain*, *to abstract*. Sometimes it signifies averſion; as *to abhor*. This meaning, indeed, is nearly akin to the former. And ſometimes it ſignifies *ill*; as *to abuſe*, i. e. *to uſe ill*.

*Q.* What is the meaning of *ad*?

*A.* *Ad* ſignifies *to* or *at*; as *to adhere*, *to adjoin*.

*Q.* What is the meaning of *ante*?

*A.* *Ante* ſignifies *before*; as *Antechamber*, i. e. *the chamber before the principal apartment*: *Antediluvian*, i. e. *before the flood*.

*Q.* What is the meaning of *circum*?

*A.* *Circum* ſignifies *about*; as *circumſpect*, i. e. *looking about*, ſo as to be on one's guard; *to circumvent*, i. e. *to go about one*, ſo as to deceive him.

*Q.* What is the meaning of *con*?

*A.* *Con* from *cum*, ſignifies *with* or *together*: as *to condole*, i. e. *to lament with*; *to connect*, i. e. *to join together*; *to conſeſe*, i. e. *to talk together*.

*Q.* Have you any other obſervations to make upon the prepoſition *con*?

*A.* *Con* before *l* changes the *n* into *l*; before *r* into *r*; and before *m* and ſome other letters, into *m*: as *to collate*, *to collect*; *to correct*, *to correſpond*; *to commit*, *to communicate*; *to combine*, *to comprehend*, &c. Sometimes the *n* is entirely omitted; as *to co-exiſt*, *to co-here*, *to co-operate*.

*Q.* What is the meaning of *contra*?

*A.* *Contra* ſignifies *againſt*; as *to contradict*. *Counter* has the ſame meaning, and comes from the French word *contre*; as *to counter-aſt*, *to countermand*, &c.

*Q.* What is the meaning of *de*?

*A.* *De* ſignifies a kind of motion from; as *to degrade*, *to depart*, *to detach*, *to devolve*. Sometimes it only augments the force of the ſimple word; as *to deprive*, *to determine*, *to denominate*.

*Q.* What is the meaning of *dis*?

*A.* *Dis* ſignifies difference or diverſity, and in general

neral gives to the compound word a sense directly opposite to that of the simple one; as *to disable*, *to disappoint*, *to disgrace*. Sometimes, however, it seems to be superfluous, or, at most, to strengthen the meaning of the simple word; as *to disannul*, i. e. *to annul*; *to dissever*, i. e. *to sever*, or *separate entirely*.

Q. What is the meaning of *di*?

A. *Di* renders the word more strong and expressive; as *to diminish*, *to dilacerate*: or it signifies *to depart from*; as *to digress*, i. e. *to go out of the strait road*; *to diverge*, i. e. *to tend various ways from one point*.

Q. What is the meaning of *e* or *ex*?

A. *E* or *ex* signifies *out*: as *to elect*, i. e. *to choose out of a number*; *to erase*, i. e. *to scratch out*; *to expell*, i. e. *to drive out*; *to expunge*, i. e. *to wipe out*.

Q. What is the meaning of *extra*?

A. *Extra* signifies *out of*, or *beyond*; as *extraordinary*, i. e. *out of the common order*; *extra-judicial*, i. e. *out of the regular course of justice*; *extravagant*, i. e. *beyond the due bounds*; *extramundane*, i. e. *beyond the limits of the world*.

Q. What is the meaning of *in*?

A. *In* has a negative or privative sense; as *inactive*, *inconvenient*, *indecent*, *ineffectual*.

Q. Has it always this sense?

A. No: it sometimes serves, on the contrary, to strengthen the meaning of the simple word; as *to incite*, *to inflame*, *to ingratiate*. But this happens chiefly in those cases where the simple word is not used. Where the simple word is used, *in* has, for the most part, a negative sense.

Q. Are not some words compounded with the preposition *en*?

A. Yes; and this preposition is of French extraction.

Q. What have you to say of the preposition *en*?

A. It has never a negative, but always a positive sense, that is, it serves to render the word more strong and expressive; as *to encourage*, *to enhance*, *to enlarge*.

Q. Is there any resemblance between the prepositions *un*, *en*, and *in*?

A. They resemble each other, or rather they differ in this, that *un* has always a negative sense; *en* always a posi-

a positive one ; and *in* sometimes a negative, and sometimes a positive one.

Q. Are not *en* and *in* frequently confounded in composition ?

A. Yes ; but very improperly. The more distinct they are kept, so much the better. The composition of words, and consequently their sense, will be the more easily discovered.

Q. Have you any other observations to make upon the preposition *in* ?

A. *In*, like *con*, before *l*, changes *n* into *l* ; before *r*, into *r* ; and before *m*, and some other letters, into *m* : as *illegal*, *illustrious* ; *irregular*, *irresistible* ; *immense*, *immoveable* ; *impartial*, *impertinent*, &c.

Q. What is the meaning of *inter* ?

A. *Inter* signifies *between* ; as *to intervene*, i. e. *to come between* ; *to interrupt*, i. e. *to hinder the process of any thing, by breaking in upon it*. Sometimes it has a negative sense ; as *to interdict*, i. e. *to forbid*. Some words are compounded with *enter*, which is derived from the French preposition *entre* ; as *enterprize*, *entertainment*.

Q. What is the meaning of *intro* ?

A. *Intro* is a Latin adverb derived from the preposition *intra*, or perhaps it is the same preposition ending in a different letter. It is never used but in composition, and always signifies *in* or *into* : as *to intromit*, i. e. *to send in* ; *to introduce*, i. e. *to bring in*.

Q. What is the meaning of *ob* ?

A. *Ob* commonly signifies *against* ; as *to object*, *to obstruct*. Sometimes it signifies *out* ; as *to obliterate*, i. e. *to blot out*. Sometimes *b* is changed into *c* ; as *to occur* : and sometimes into *p* ; as *to oppose*.

Q. What is the meaning of *per* ?

A. *Per* signifies *through* ; as *to perambulate*, i. e. *to walk through* ; *to persuade*, i. e. *to pass through*.

Q. What is the meaning of *post* ?

A. *Post* signifies *after* ; as *postscript*, i. e. *written after* ; a *posthumous work*, i. e. *a work published after the author's death*.

Q. What is the meaning of *pre* ?

A. *Pre* comes from the preposition *præ*, and signifies *before* ;

*before*; as *to predict*, i. e. *to tell before*: *to prefix*, i. e. *to place before*; *to prejudge*, i. e. *to judge before*.

Q. What is the meaning of *preter*?

A. *Preter* signifies *beside* or *contrary* to; as *preter-natural*, i. e. *contrary to the common course of nature*.

Q. What is the meaning of *pro*?

A. *Pro* signifies *forth*, *forward*, or *beforehand*; as *to produce*, i. e. *to bring forth*; *to proceed*, i. e. *to go forward*; *to prognosticate*, i. e. *to tell beforehand*.

Q. What is the meaning of *re*?

A. *Re* signifies *again* or *back*; as *to reprint*, i. e. *to print again*; *to re-deliver*, i. e. *to deliver back*; *to repay*, i. e. *to pay back*; *to repulse*, i. e. *to beat back*.

Q. What is the meaning of *retro*?

A. *Retro* signifies *backward*; as *retrograde*, i. e. *going backward*; *retrospect*, i. e. *a looking backward*.

Q. What is the meaning of *se*?

A. *Se* signifies *from*; as *to secede*, i. e. *to withdraw from*; *to seclude*, i. e. *to confine from*; *to seduce*, i. e. *to draw aside from what is right*.

Q. What is the meaning of *sub*?

A. *Sub* signifies *under*; as *to subscribe*, i. e. *to write under*; *to subjeet*, i. e. *to reduce under the dominion of another*; *to substitute*, i. e. *to place in the room of another*.

Q. What is the meaning of *subter*?

A. *Subter* likewise signifies *under*; as *subterfuge*, i. e. *a flying away in an under-hand manner*; an *evasion*.

Q. What is the meaning of *super*?

A. *Super* signifies *upon*, or *over* and *above*; as *superficial*, i. e. *lying on the surface*; *to superadd*, i. e. *to add over and above*; *to superintend*, i. e. *to look over, or oversee*. In some words that come from the French it is changed into *sur*, which has the same meaning with *super*; as *to surmount*, *to surpass*, *to surprise*, *to survive*, &c.

Q. What is the meaning of *trans*?

A. *Trans* signifies *over* or *beyond*. When joined to some verbs, it denotes a change of place; as *to transport*, i. e. *to carry over*; *to transgress*, i. e. *to go beyond*; *to transplant*, *to transpose*, *to transmit*, &c. When joined to some other verbs, it denotes a change of shape;

as



as *to transform, to transfigure*. Sometimes it signifies *through*; as *transparent*, i. e. *what may be seen through*. Sometimes it strengthens the meaning of the verb; as *to transact*.

*The GREEK PREPOSITIONS, used in the  
Composition of English Words, explained.*

Q. What is the meaning of *a* or *an*?

A. *A* or *an* signifies *privation* or *negation*: as *anomalous*, i. e. *not regular*: *anonymous*, i. e. *without a name*; *anarchy*, i. e. *want of government*.

Q. What is the meaning of *amphi*?

A. *Amphi* signifies *on both sides*, or *on either side*; as *amphibious*, i. e. *animals that can live both on land and in water*.

Q. What is the meaning of *anti*?

A. *Anti* signifies *against*, or *opposite to*: as *antidote*, i. e. *a remedy against poison*; *antichristian*, i. e. *opposite to christianity*; *anticourtier*, i. e. *one that opposes the court*.

Q. What is the meaning of *hyper*?

A. *Hyper* signifies *above* or *beyond*; as *Hypercritic*, i. e. *a critic that is nice beyond use or reason*.

Q. What is the meaning of *hypo*?

A. *Hypo* signifies *under* or *privately*; as *hypocrite*, i. e. *one that in public pretends to great sanctity, but in private is very wicked*.

Q. What is the meaning of *meta*?

A. *Meta*, like *trans*, signifies *beyond*, or *change*; as *to metamorphose*, i. e. *to change from one shape to another*.

Q. What is the meaning of *peri*?

A. *Peri* signifies *about*; as *period*, i. e. *the time in which any thing turns about, or returns to its former state*; *periphery*, i. e. *the circumference*.

Q. What is the meaning of *syn*?

A. *Syn* signifies *with* or *together*; as *synonymous*, i. e. *different words agreeing together in sense*.

C H A P. IX.

OF INTERJECTIONS.

Q. WHAT are *Interjections*?

A. *Interjections* are certain particles, or little imperfect words, that express some sudden emotion or passion of the mind; as *ah! oh! phy!*

Q. Why are they called *Interjections*?

A. Because they are *thrown in between* the parts of a sentence, without making any other alteration in it.

Q. How many kinds of *Interjections* are there?

A. There are as many kinds of *Interjections* as there are different emotions or passions of the mind; so that they cannot easily be reduced to any fixed number.

Q. How are they divided by Grammarians?

A. They are differently divided by different Grammarians. Perhaps they may be pretty conveniently distributed into the following classes, viz. 1. *Interjections of admiring.* 2. *Of contempt or aversion.* 3. *Of shouting or exulting.* 4. *Of mirth or joy.* 5. *Of sorrow.* 6. *Of silence.* 7. *Of languor.* 8. *Of calling to.*

Q. What are the *interjections of admiring*?

A. *Lo! behold! strange!*

Q. What are the *interjections of contempt or aversion*?

A. *Phy! foh! avaunt! pish! pshaw! pugh! tut! tush!*

Q. What are the *interjections of shouting or exulting*?

A. *Heigh! buzza!*

Q. What are the *interjections of mirth or joy*?

A. *Ha! ha! he! hey! heyday!*

Q. What are the *interjections of sorrow*?

A. *Ah! O! oh! alack! alack-a-day! alas! alas-the-day!*

Q. What are the *interjections of silence*?

A. *Hist! whist! hush! mum!*

Q. What are the *interjections of languor*?

A. *Heigh-ho!*

Q. What are the *interjections of calling to*?

A. *Holla! sobs! ho! ho! hem! hee! hip!*

Q. Are not adjectives sometimes used as *interjections*?

A. Yes; as *softly! gently!*

## C H A P. X.

## Of CONJUNCTIONS.

2. **W**HAT are *Conjunctions*?

*A.* *Conjunctions* are words that join together sentences, or the different parts of a sentence, and shew the manner of their dependence upon one another: as *my brother and sister are gone to school*; *I neither saw him nor heard him.* In these sentences, *and*, *neither*, and *nor*, are conjunctions.

2. How many kinds of *Conjunctions* are there?

*A.* The manner of classing them is somewhat arbitrary: they may perhaps be reduced to the following heads, viz. *Conjunctions* copulative; disjunctive; causal, or such as imply a cause; conditional; concessive; and such as imply an inference.

2. Which are the conjunctions copulative?

*A.* The conjunctions copulative are *and*, *also*, *like-wise*, *both*, *as well as*, &c.

2. Which are the conjunctions disjunctive?

*A.* *Or*, *nor*, *either*, *neither*, *but*, *except*, *than*, *yet*, *unless*, *nevertheless*, *otherwise*, *save*, *saving*, *whether*, *whether or not*, &c.

2. Which are the conjunctions causal, or such as imply a cause?

*A.* *For*, *because*, *seeing*, *forasmuch as*, *so*, *whereas*, *since*, &c.

2. Which are the conditional conjunctions?

*A.* *If*, *as*, *if so be*, *that*, *provided*, &c.

2. Which are the concessive conjunctions?

*A.* *Though* or *tho'*, *although*, *notwithstanding*, &c.

2. Which are the conjunctions that imply an inference?

*A.* *Therefore*, *wherefore*, *then*, &c.

2. Are not some of these conjunctions adverbs?

*A.* Yes; and the sense only can determine whether they are used as conjunctions or adverbs.



## C H A P. XI.

## Of the DERIVATION of WORDS.

2. **D**O you remember the definition you gave of Etymology?

A. Yes.

Q. Please to repeat it.

A. Etymology is that part of Grammar, which teaches the derivation of one word from another, and the different methods in which the sense of the same word is varied.

Q. Etymology then consists of two parts?

A. It does.

Q. Which of these parts have you explained?

A. I have explained the second.

Q. Why have you explained the second before the first?

A. Because the first cannot be understood without previously understanding the second.

Q. Will it not, therefore, now be proper to explain the second part of Etymology, or the derivation of one word from another?

A. It will.

Q. How then are words derived from one another?

A. Words are derived from one another in various ways.

Q. Mention a few of them.

A. 1. Substantives are derived from Verbs. 2. Verbs are derived from Substantives, from Adjectives, and sometimes from other parts of speech. 3. Adjectives are derived from Substantives. And, 4. Substantives are derived from Adjectives.

Q. How are Substantives derived from Verbs?

A. 1. Substantives are derived from Verbs by converting the present tense of the Verb into a substantive: as *love*, *drink*, a *fight*, a *fright*; from the verbs *to love*, *to drink*, *to fight*, *to fright*. 2. Sometimes they are derived from the perfect tense of the verb; as a *stroke*, from *struck*, the perfect tense of the verb *to strike*. 3. The participle present is converted into a substantive, or at least is considered as such; and these substantives signify the action of the verb they are derived from; as *loving*, *drinking*, *fighting*, *frighting*, *striking*. And 4. Substantives are derived from verbs by adding *er* to the present tense, and these substantives signify the agent, or person acting; as *lover*, *drinker*, *fighter*, *frighter*, *striker*.



Q. How are verbs derived from substantives, adjectives, and other parts of speech?

A. 1. Sometimes they are derived from them without any change at all: as *to sail*, from *sail*; *to taste*, from *taste*; *to flight*, from *flight*; *to jungle*, from *jungle*; *to warm*, from *warm*; and *to further*, from *further*; *to forward*, from *forward*.

2. Sometimes they are formed by lengthening the vowel, or softening the consonant: as *to house*, (pronounce *houze*) from *house*; *to graze*, from *grass*; *to prize*, from *price*; *to breathe*, from *breath*; *to predicate*, from *preath*.

And 3. Sometimes they are formed by adding *en*, especially to adjectives: as *to lengthen*, from *length*; *to strengthen*, from *strength*; *to deepen*, from *deep*; *to ripen*, from *ripe*; *to widen*, from *wide*.

Q. How are adjectives derived from substantives?

A. Adjectives are derived from substantives by adding *y*, *ly*, *en*, *ful*, *some*, or *less*.

Q. What kind of adjectives are derived from substantives by adding *y*?

A. Adjectives of plenty: as *health*, *healthily*; *wealth*, *wealthily*; *weight*, *weightily*; *wind*, *windy*; *worth*, *worthily*; *wit*, *wittily*. If the substantive end in *e*, the *e* is struck off in forming the adjective: as *bone*, *bony*; *stone*, *stony*; *grease*, *greasy*.

Q. What kind of adjectives are derived from substantives by adding *ly*?

A. Adjectives of likeness, the *ly* that is added having the same meaning as *like*, and indeed being only a contraction of it, as *earth*, *earthly*; *heaven*, *heavenly*; *man*, *manly*; *woman*, *womanly*; *king*, *kingly*; *lord*, *lordly*. Some adjectives are likewise formed from other adjectives in the same manner: as *good*, *goodly*; *weak*, *weakly*. And adverbs of quality, as was observed above, are formed from adjectives by adding the same termination: as *brave*, *bravely*; *bold*, *boldly*; *swift*, *swiftly*; *slow*, *slowly*.

Q. What kind of adjectives are derived from substantives by adding *en*?

A. Adjectives that signify the matter out of which any thing is made: as *ash*, *ashen*; *beach*, *beachy*; *birch*, *birchen*; *oak*, *oaken*: example, *an oaken stick*, i. e. a stick made of oak.

Q. What

Q. What kind of adjectives are derived from substantives by adding *ful*?

A. Adjectives signifying plenty or abundance: as *hope, hopeful*; *joy, joyful*; *fruit, fruitful*; *watch, watchful*; *brim, brimful*; *beauty, beautiful*; *play, playful*.

Q. What kind of adjectives are derived from substantives by adding *some*?

A. Adjectives that likewise signify plenty or abundance, but in a less degree than those that end in *y* or *ful*; *some* having the same meaning as *something*, or *in some degree*: as *delight, delightsome*; *game, gamesome*; *burden, burdensome*; *trouble, troublesome*; *hand, handsome*; *play, playsome*.

Q. Are not some of these adjectives derived from other adjectives?

A. Yes, as *dark, darksome*; *weary, wearisome*.

Q. Are not some of them also derived from verbs?

A. Yes: as *to irk, irksome*; *to tire, tiresome*.

Q. What kind of adjectives are derived from substantives by adding *less*?

A. Adjectives of want: as *father, fatherless*; *mother, motherless*; *child, childless*; *worth, worthless*; *name, nameless*; *blame, blameless*.

Q. Are not some adjectives formed from other adjectives, or from substantives, by adding *ish* to them?

A. Yes: and these adjectives, when they come from other adjectives, signify a diminution or lessening of the quality: as *white, whitish*, i. e. *somewhat white*; *black, blackish*, i. e. *somewhat black*. When they come from substantives, they signify likeness or tendency to a character: as *child, childish*; *boy, boyish*; *girl, girlish*. Some nouns belonging to nations are formed in the same manner; as *English, Scottish, Irish, Spanish, Danish, Swedish, Turkish, &c.*

Q. Are not some adjectives formed from substantives or verbs, by adding the termination *able*?

A. They are; and these adjectives signify capacity: as *answer, answerable*; *remark, remarkable*; *to move, movable*; *to improve, improvable*.

Q. How are substantives derived from adjectives?

A. Substantives are derived from adjectives by adding the termination *ness*: as *white, whiteness*; *black, blackness*;

*blackness; swift, swiftness; slow, slowness; hard, hardness; soft, softness.*

Q. Are not some substantives derived from adjectives in another manner?

A. Yes; some substantives are derived from adjectives, by adding *th* or *ty*, and making a small change in some of the letters: as *long, length; strong, strength; broad, breadth; wide, width; high, height; deep, depth; true, truth; warm, warmth; dry, drought.* Some substantives are formed from verbs in the same manner: as *to bear, birth; to die, death; to draw, draught; to fly, flight; to grow, growth; to steal, stealth; to weigh, weight.*

Q. Are there any other ways, besides those you have mentioned, of deriving words from one another?

A. There are so many other ways, besides those I have mentioned, of deriving words from one another, that it is extremely difficult and almost impossible to enumerate them. The primitive words in any language are very few: the derivative form by far the greatest number. I shall only observe here, that some substantives are derived from other substantives by adding the terminations *hood* or *head, ship, ery, wick, rick, dom, ian, ment, and age.*

Q. What kind of substantives end in *hood* or *head*?

A. Substantives that signify character or quality; as *brotherhood, sisterhood, manhood, widowhood, godhead.*

Q. What kind of substantives end in *ship*?

A. Substantives that signify office, employment, state or condition; as *stewardship, lordship, kingship, fellowship, partnership, chancellorship.* Some substantives in *ship* come from adjectives; as *hard, hardness.*

Q. What kind of substantives end in *ery*?

A. Those that signify action or habit; as *slavery, knavery, foolery, drollery, roguery, prudery, waggery.* Some substantives of this sort come from adjectives; as *brave, bravery.*

Q. What kind of substantives end in *wick, rick, and dom*?

A. Those that signify jurisdiction or dominion; as *bailiwick, sheriffwick, bishoprick, dukedom, popedom, kingdom.*

Q. What kind of substantives end in *ian*?

A. Sub-

*A.* Substantives that signify profession; as *physician, musician, logician, mathematician, rhetorician.*

*Q.* What kind of substantives end in *ment* and *age*?

*A.* These substantives come from the French, and generally signify the act or the habit; as *commandment, usage.*

*Q.* Are not some substantives in *ard* derived from verbs or adjectives?

*A.* Yes, and they signify character or habit; as *drunk, drunkard; dote, dotard; wise, wizzard; dull, dullard.*

*Q.* Are there not some derivative nouns that end in *ee*?

*A.* Yes: they are of French original, and signify the possessor: as *grantée, i. e. one to whom a grant is made; lessée, i. e. one to whom a lease is made; legatee, i. e. one to whom a legacy is left; mortgagée, i. e. one to whom a mortgage is given.*

*Q.* Are any of our substantive nouns diminutives?

*A.* Yes; and they are formed by adding the terminations *in, ing, ock,* and the like: as *lamb, lambkin; man, manikin; pipe, pipkin; goose, goslin; duck, duckling; nurse, nursling; young, youngling; bill, billock; cock, cockerel; pike, pickerel; part, particle; chick, chicken; river, rivulet.* In the same manner are formed patronymicks or surnames; as *Hall, Halkin, or Halkin, or Hawkins; Will, Wilkins; Thom, Thomkin; Peter, Peterkin, or Perkin.*

*Q.* Are there not some English words derived from the Latin?

*A.* There are a great many English words derived from the Latin, the French, and several other languages; so many indeed, that it is almost impossible to compute their number. And the impossibility is the greater, as the French borrow from the Latin, and we both from the Latin and the French; so that it is difficult, in many cases, to say whether we borrow from one or the other.

*Q.* Give me an example.

*A.* The word *grace*, for instance, is by some said to come from the Latin word *gratia*; by others, from the French word *grace*: and it certainly comes more naturally from the latter than it does from the former.



*blackness; swift, swiftness; slow, slowness; hard, hardness; soft, softness.*

Q. Are not some substantives derived from adjectives in another manner?

A. Yes; some substantives are derived from adjectives, by adding *th* or *ty*, and making a small change in some of the letters: as *long, length; strong, strength; broad, breadth; wide, width; high, height; deep, depth; true, truth; warm, warmth; dry, drought.* Some substantives are formed from verbs in the same manner: as *to bear, birth; to die, death; to draw, draught; to fly, flight; to grow, growth; to steal, stealth; to weigh, weight.*

Q. Are there any other ways, besides those you have mentioned, of deriving words from one another?

A. There are so many other ways, besides those I have mentioned, of deriving words from one another, that it is extremely difficult and almost impossible to enumerate them. The primitive words in any language are very few: the derivative form by far the greatest number. I shall only observe here, that some substantives are derived from other substantives by adding the terminations *hood* or *head, ship, ery, wick, rick, dom, ian, ment, and age.*

Q. What kind of substantives end in *hood* or *head*?

A. Substantives that signify character or quality; as *brotherhood, sisterhood, manhood, widowhood, godhead.*

Q. What kind of substantives end in *ship*?

A. Substantives that signify office, employment, state or condition; as *stewardship, lordship, kingship, fellowship, partnership, chancellorship.* Some substantives in *ship* come from adjectives; as *hard, hardness.*

Q. What kind of substantives end in *ery*?

A. Those that signify action or habit; as *slavery, knavery, foolery, drollery, roguery, prudery, waggener.* Some substantives of this sort come from adjectives; as *brave, bravery.*

Q. What kind of substantives end in *wick, rick, and dom*?

A. Those that signify jurisdiction or dominion; as *bailiwick, sheriffwick, bishoprick, dukedom, popedom, kingdom.*

Q. What kind of substantives end in *ian*?

A. Sub-

*A.* Substantives that signify profession; as *physician, musician, logician, mathematician, rhetorician.*

*Q.* What kind of substantives end in *ment* and *age*?

*A.* These substantives come from the French, and generally signify the act or the habit; as *commandment, usage.*

*Q.* Are not some substantives in *ard* derived from verbs or adjectives?

*A.* Yes, and they signify character or habit; as *drunk, drunkard; dote, dotard; wise, wizzard; dull, dullard.*

*Q.* Are there not some derivative nouns that end in *ee*?

*A.* Yes: they are of French original, and signify the possessor: as *grantee, i. e. one to whom a grant is made; lessee, i. e. one to whom a lease is made; legatee, i. e. one to whom a legacy is left; mortgagee, i. e. one to whom a mortgage is given.*

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*A.* Yes; and they are formed by adding the terminations *in, ing, ock,* and the like: as *lamb, lambkin; man, manikin; pipe, pipkin; gosse, goslin; duck, duckling; nurse, nursling; young, youngling; bill, billock; cock, cockerel; pike, pickerel; part, particle; chick, chicken; river, rivulet.* In the same manner are formed patronymicks or surnames; as *Hall, Halkin, or Hawkin, or Hawkins; Will, Wilkins; Thom, Thomkin; Peter, Peterkin, or Perkin.*

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*A.* There are a great many English words derived from the Latin, the French, and several other languages; so many indeed, that it is almost impossible to compute their number. And the impossibility is the greater, as the French borrow from the Latin, and we both from the Latin and the French; so that it is difficult, in many cases, to say whether we borrow from one or the other.

*Q.* Give me an example.

*A.* The word *grace*, for instance, is by some said to come from the Latin word *gratia*; by others, from the French word *grace*: and it certainly comes more naturally from the latter than it does from the former.

Q. What are the principal English Words that come from the Latin?

A. Those that end in *nce* or *cy*, in *ty*, in *ion*, in *ude*, *id*, in *n*, *t*, or *r*, between two vowels, in *nt*, in *al*, *il*, in *ius* or *eus*, and *uous*.

Q. From what Latin words do the English ones that end in *nce* or *cy* come?

A. From Latin words that end in *tia*, by changing *tia* into *ce* or *cy*: as from *abundantia*, comes *abundance*; from *patientia*, *patience*; from *constantia*, *constancy*; from *clementia*, *clemency*.

Q. From what Latin words do the English ones that end in *ty* come?

A. From Latin words in *tas*, by changing *tas* into *ty*: as *dignitas*, *dignity*; *equitas*, *equity*; *equalitas*, *equality*; *libertas*, *liberty*; *majestas*, *majesty*.

Q. From what Latin words do the English ones that end in *ion* come?

A. From Latin words in *io*, by adding *n*: as *actio*, *action*; *additio*, *addition*; *subtractio*, *subtraction*; *multiplicatio*, *multiplication*; *divisio*, *division*; *reductio*, *reduction*; *natio*, *nation*; *relatio*, *relation*; *opinio*, *opinion*.

Q. From what Latin words do the English ones that end in *ude* come?

A. From Latin words in *udo*, by changing *o* into *e*: as *fortitudo*, *fortitude*; *gratitudo*, *gratitude*; *multitudo*, *multitude*; *altitudo*, *altitude*; *longitudo*, *longitude*.

Q. From what Latin words do the English ones that end in *il* come?

A. From Latin words in *idus*, by throwing away *us*: as *acidus*, *acid*; *aceridus*, *acid*; *frigidus*, *frigid*; *horridus*, *horrid*; *placidus*, *placid*; *putridus*, *putrid*; *rigidus*, *rigid*; *timidus*, *timid*; *turgidus*, *turgid*.

Q. From what Latin words do the English ones that end in *n*, *t*, or *r*, between two vowels, come?

A. English substantives that end in *n* or *r*, between two vowels, come from Latin substantives in *ina* or *ura*, by changing *a* into *e*: as *disciplina*, *discipline*; *doctrina*, *doctrine*; *natura*, *nature*; *statura*, *stature*. But English adjectives that end in *n*, *t*, or *r*, between two vowels, come from Latin adjectives in *us*, by changing *us* into *e*: as *marinus*, *marine*; *terrenus*, *terrene*;

*terrene*; *politus*, *polite*; *completus*, *complete*; *purus*, *pure*; *obscurus*, *obscure*.

Q. From what Latin words do the English ones that end in *it* come?

A. From Latin words in *us* by changing *s* into *t*: as *arrogans*, *arrogant*; *elegans*, *elegant*; *flagrans*, *flagrant*; *reluctans*, *reluctant*; *decens*, *decent*; *deficiens*, *deficient*; *delinquens*, *delinquent*.

Q. From what Latin words do the English ones that end in *al* come?

A. From Latin words in *alis*, by throwing away *is*: as *equalis*, *equal*; *frugalis*, *frugal*; *liberalis*, *liberal*; *naturalis*, *natural*; *universalis*, *universal*.

Q. From what Latin words do the English ones that end in *il* come?

A. From Latin words in *ilis*, by throwing away *is*: as *Aprilis*, *April*; *civilis*, *civil*.

Q. From what Latin words do the English ones that end in *ious* or *ous* come?

A. From Latin words in *osus*, by throwing out the *s*: as *curiosus*, *curious*; *generosus*, *generous*; *laboriosus*, *laborious*; *studiosus*, *studious*; *invidiosus*, *invidious*.

Q. From what Latin words do the English ones that end in *uous* come?

A. From Latin words in *uus*, by inserting *o* between the two *u*'s: as *ariduuus*, *ariduous*; *contiguuus*, *contiguous*; *irriguuus*, *irriguous*.

Q. May not some of these words be derived from the French as well as from the Latin?

A. Yes: some of them are derived from the French immediately, though from the Latin originally, and indeed they come more naturally from the former than they do from the latter: as *nature*, *flature*, certainly come more easily from the French words, *nature*, *flature*, which are exactly the same with them, than from the Latin words, *natura*, *flatura*, which are somewhat different.

Q. Are there not some English words solely from the French, and not at all from the Latin?

A. Yes; as *garden*, *garret*, *luckin*, *dance*, *to aid*, *to cry*, *to plead*, &c.



words *jardin, jartiere, bouclier, avancer, danfer, aider, crier, plaider, &c.*

Q. In what manner are English Verbs derived from Latin ones?

A. Some are derived from the present tense, and some from the supine.

Q. Mention a few of those that are derived from the present tense.

A. *To commend*, from *commendo*; *to convince*, from *convincio*; *to divide*, from *divido*; *to provide*, from *provideo*; *to persuade*, from *persuadeo*; *to reside*, from *resideo*; *to redeem*, from *redimo*; *to repel*, from *repello*, &c.

Q. Mention a few of those that are derived from the supine.

A. *To accommodate*, from *accommodatum*; *to enumerate*, from *enumeratum*; *to exaggerate*, from *exaggeratum*; *to translate*, from *translatum*; *to conduct*, from *conductum*; *to oppress*, from *oppressum*, &c.



## P A R T III.

### C H A P. I.

#### S Y N T A X.

Q. **W**HAT is *Syntax*?

A. *Syntax*, or, as it is sometimes called, *Construction*, is the right ordering of words in a sentence, so as to make the meaning clear and distinct.

Q. Is that the best order of words in a sentence, which makes the meaning most clear and distinct?

A. Certainly.

Q. What is a sentence?

A. A sentence is a number of words joined together in such a manner as to form a complete sense.

Q. How many kinds of sentences are there?

A. Two, simple and compound.

Q. What is a simple sentence?

A. A

*A.* A simple sentence consists of one nominative case, and one finite verb: as *I read*; *John wrote*; *James loves*. Or it consists of one nominative case, one finite verb, and one substantive noun, or pronoun, in the oblique or objective case: as *I read a book*; *John wrote a letter*; *James loves him*.

Q. What is a compound sentence?

*A.* A compound sentence consists of two or more simple sentences joined together by a relative or conjunction: as *I read a book which is very entertaining*; *John wrote a letter, which he sent to his father*; *James loves him, and is very kind to him*.

Q. Is not Syntax, or Construction, commonly divided into two parts?

*A.* Yes.

Q. What are they?

*A.* Concord or agreement, and regimen or government.

Q. What is concord or agreement?

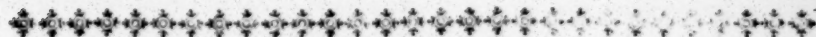
*A.* Concord or agreement is, when one word agrees with another; that is, when it is required to be in the like case, number, gender, or person.

*A.* What is regimen or government?

Q. Regimen or government is, when one word governs another; that is, when it causes it to be in some case or mood.

Q. What is the best method of explaining syntax, or construction?

*A.* Different authors have followed different methods: the most rational one seems to be, to take the parts of speech in their natural order, and shew the syntax or construction of each.



## C H A P. II.

### *The* CONSTRUCTION of ARTICLES, NOUNS, and PRONOUNS.

Q. **W**HAT is the construction of the articles?

*A.* *A* or *an* is put before nouns in the singular number only; as *a man*, *a woman*, *a child*.

words *jardin, jartiere, bouclier, avancer, danfer, aider, crier, plaider, &c.*

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Q. Mention a few of those that are derived from the supine.

A. To accommodate, from *accommodatum*; to enumerate, from *enumeratum*; to exaggerate, from *exaggeratum*; to translate, from *translatum*; to conduct, from *conductum*; to oppress, from *oppressum*, &c.



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## C H A P. II.

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Q. WHAT is the construction of the articles?

*A.* *A* or *an* is put before nouns in the singular number only; as *a man*, *a woman*, *a child*.



*The* is put before nouns both in the singular and plural number: as *the* man, *the* woman, *the* child; *the* men, *the* women, *the* children.

Q. Is not *a* sometimes put before nouns in the plural number?

A. Yes, in a few phrases; but they are rather irregular: as *a* few men, *a* few women.

Q. What is the construction of substantives?

A. One substantive is sometimes added to another in the same case, in order more exactly to determine its meaning; as *Cato the Censor*, *Seneca the Philosopher*, *William the Conqueror*, *King George*. Sometimes one Substantive governs another in the genitive case: as *Pope's works*, or *the works of Pope*. This genitive is called the possessive case, because it always implies possession or property.

Q. Is not the governing substantive sometimes omitted?

A. Yes; as *St. Paul's*, *St. James's*; that is, *St. Paul's church*, *St. James's palace*. This omission occurs frequently in common conversation: as *I called at the bookseller's*; *I have been at my father's or my uncle's*: that is, *I called at the bookseller's shop*; *I have been at my father's, or my uncle's house*.

Q. What is the construction of adjectives?

A. As adjectives have no variation of gender or number, they do not admit of much construction. Some pronominal adjectives have a change of number, and agree with their substantives in that particular: as *this man*, *that woman*; *these men*, *those women*.

Q. In what part of a sentence is the adjective usually placed?

A. Immediately before the substantive; as *a good boy*, *a pretty girl*.

Q. Is it always so placed?

A. No; it is sometimes placed after the substantive.

Q. In what cases?

A. 1. When it is emphatical; as *Alexander the great*, *Leo the tenth*, *Henry the fifth*. 2. When a clause of a sentence depends upon it; as *a man true to his trust*; *feed me with food convenient for me*. 3. For the sake of greater harmony; as, *O grace divine!*

Q. How

Q. How is the adjective placed when the verb *To be* comes between it and the substantive?

A. It is placed either before or after the substantive: as *happy is the man*; *God is gracious*.

Q. May not two or more adjectives be joined to one substantive?

A. Yes; and then they either go before or follow it: as *a wise, learned, and pious man*; or *a man wise, learned, and pious*. Sometimes one or two adjectives go before the substantive, and one follows it: as *a goodly dwelling, and a rich*; *a goodly, portly man, and a corpulent*: Shakespeare.

Q. Is not the adjective sometimes expressed, and the substantive omitted?

A. Yes: as *the twelve*, that is, *Apostles*; *the candid*, *the judicious*, that is, *persons*.

Q. What is the construction of the distributive nominal adjectives *each*, *every*, and *either*?

A. They are used only in the singular number; as *each man, every woman, either of the two, either the man or the woman*.

Q. What is the construction of *Pronouns*?

A. *Pronouns*, as was observed above (page 24.) are divided into four, or rather into five classes, viz. *personal, possessive, relative, demonstrative, and distributive*.

Q. What is the construction of *personal pronouns*?

A. *Personal Pronouns*, in the nominative case, are placed before finite verbs; as *I read, thou writest, he plays, we run, &c.* In the oblique case, they are placed after active or transitive verbs: as *John sees me*; *James hears thee*; *William loves him, &c.* This will appear more clearly when we come to speak of the construction of verbs.

Q. What is the construction of *possessive pronouns*?

A. *Possessive Pronouns* are real adjectives, and are construed in the same manner as adjectives; as *my book, your pen, his knife, &c.* The only difference is, that when they are separated from their substantives by a verb, or when they are used to answer a question, *my* becomes *mine*; *thy, thine*; *our, ours*; *your, yours*; *her, hers*; *their, theirs*: as *this hat is mine*; *these gloves*

*gloves are yours. Whose cap is this? It is mine. (See page 25.)*

Q. What is the construction of *relative pronouns*?

A. A *Relative Pronoun* agrees with its antecedent (See page 25.) in number and person; as *I who read, thou who writest, he who draws, we who dance, &c.*

Q. Have you any thing else to say concerning the construction of *relative pronouns*?

A. *Who* relates to persons; *which*, to things; *that*, which is a relative as well as a demonstrative pronoun, relates both to persons and things. *What* includes both the antecedent and the relative; as, *This is what I expected*; that is, the thing which *I expected*. What farther regards the construction of *relative pronouns*, will be explained when we come to speak of the construction of verbs.

Q. What is the construction of *demonstrative* and *distributive pronouns*?

A. *Demonstrative* and *distributive pronouns* are real adjectives, and the manner of construing them we have shewn in speaking of the construction of adjectives.



### C H A P. III.

#### The CONSTRUCTION of VERBS and PARTICIPLES.

Q. WHAT is the construction of *Verbs*?

A. A verb agrees with its nominative case, in number and person; as *I write, thou art taught, the ship sails, we sing, &c.*

Q. How is the nominative case known?

A. By asking the question *who* or *what*? as, in the above examples, *Who* writes? *I*. *Who* is taught? *Thou*. *What* sails? *The ship*. *Who* sings? *We*. *I, thou, the ship, we*, therefore, are the nominative cases to the verbs *write, are taught, sails, sing*.

Q. Where is the nominative case usually placed?

A. It is usually placed before the verb; *I read, he walks, we run, &c.*

Q. Is it ever placed after the verb?

A. It

*A.* It is sometimes placed after the verb, and sometimes between the verb and the auxiliary.

*Q.* When is it so placed?

*A.* 1. When a question is asked; as, *Say you so? Did Cæsar conquer the Gauls?* 2. When a command is given, or a wish expressed; as *Go, thou trisler; Long live the King! May you be happy.* 3. When a supposition is made without the conjunction *if*; as, *Were I as rich as you, I would certainly assist him; Had I known it, I would have told you.* 4. When a neuter verb is used: as, *In this house lived your great grandfather; said I; said he.* And, 5. When the neuter or passive verb is preceded by the adverbs *here, there, then, thence, hence, thus, &c.* as, *Here have I been this hour and upwards; There were more men than women; Then cometh the end; Thence flow all the calamities of this life; Hence proceeds his anger; Thus was fulfilled the prophecy.*

*Q.* If two or more substantives singular, joined together by a conjunction, be the nominative to a verb, in what number must the verb be put?

*A.* In the plural number: as, *my father and mother are at home; my brother, sister, and cousin, are gone to school.*

*Q.* When a noun implying number, or a multitude, is the nominative to the verb, in what number must the verb be?

*A.* It may be either in the singular or plural number: as, *The army is well disciplined; The people are highly dissatisfied.*

*Q.* May not the relative be the nominative to the verb?

*A.* Yes, if no other nominative comes between them: as *The master who taught me.*

*Q.* But if a nominative comes between the relative and the verb, in what case must the relative be?

*A.* In that case which the verb governs, that is, in the oblique case; as *The man whom I saw; The woman whom I met.*

*Q.* May not a verb in the infinitive mood, or the clause of a sentence, be the nominative to a verb?

*A.* Yes:



*A.* Yes: as, *To play is pleasant, but to study is more prudent; To rise early, and go to bed betimes, is good for the health.*

*Q.* May not one verb govern another in the infinitive mood?

*A.* It may: as, *I love to ride; He chooses to walk.*

*Q.* May not an adjective likewise govern a verb in the infinitive mood?

*A.* Yes: as, *Fit to command; ready to obey.*

*Q.* What case comes after neuter or passive verbs?

*A.* The nominative case: as, *It was I, and not he, that did it; I am he that liveth, and was dead. Addison is esteemed an elegant writer.*

*Q.* Does not the oblique case sometimes come after these verbs?

*A.* It does frequently, but not very grammatically; as, *Who is there? It is me.*

*Q.* What case comes after active or transitive verbs?

*A.* The oblique case only: as, *You will oblige me; he loves her; she esteems him; he praised us; he blamed them.*

*Q.* What is the construction of *Participles*?

*A.* *Participles* are sometimes considered as adjectives, and then they are construed as such; as, *a learned man, a charming woman.*

*Q.* How are they construed, when they are not considered as adjectives?

*A.* The participle present, with the verb *To be*, supplies the place of the active verb through all its moods and tenses; and when it comes from a transitive verb, it takes the oblique case after it: as, *He is hearing me; He was teaching her; He has been praising him; He had been blaming us.*

*Q.* How is the participle perfect or past construed, when it is not considered as an adjective?

*A.* The participle perfect or past, with the verb *To be*, forms the passive voice; as, *I am loved, I was loved, I have been loved, &c.*

*Q.* Is not the participle present sometimes changed into a substantive noun?

*A.* It is, and then it has the article before it, and the preposition *of* after it: as, *These are the precepts of religion,*

*religion, by the observing of which, you may be happy in this life, and in that which is to come.*

XX

## C H A P. IV.

*The* CONSTRUCTION *of* ADVERBS, PREPOSITIONS, INTERJECTIONS, and CONJUNCTIONS.

Q. WHAT is the construction of *Adverbs*?

A. *Adverbs* have no concord nor regimen, that is, they neither agree with, nor govern any other words. The only point to be determined with regard to their construction is, in what part of a sentence they ought to be placed.

Q. In what part of a sentence, then, ought adverbs to be placed?

A. They ought to be placed near those words to which they relate.

Q. Can you give no particular rule?

A. They are generally placed, 1. Before adjectives: as, *He is a very good scholar*; *He is a very honest man*. 2. After neuter verbs: as, *He walks slowly*; *He runs swiftly*. 3. After the oblique case following an active verb: as, *He punished him severely*; *He praised her highly*. 4. Between the auxiliary and the verb: as *I was tenderly educated*; *I was carefully instructed*.

Q. What is the construction of *Prepositions*?

A. *Prepositions* take the oblique case after them; as, *of me*; *to him*; *with her*; *from us*; *by them*.

Q. In what part of a sentence is the preposition placed?

A. It is placed before the oblique case, as in the above examples.

Q. Is it always so placed?

A. No; when it governs the relative, it is sometimes placed differently.

Q. Where is it then placed?

A. The relative is always placed before the verb; the preposition is sometimes placed after it: as, *That is*

is the man whom I spoke to yesterday; This is the boy whom I talked with. We have now taken notice of those great evils which you are come to rescue us from. Addison.

Q. Are not the prepositions *to* and *for* sometimes omitted?

A. Yes: as, *reach me a pen*, i. e. *to me*; *buy me a book*, i. e. *for me*; *give every man his due*, i. e. *to every man*.

Q. Is not the preposition *in*, *on*, or *during*, likewise omitted before some nouns?

A. Yes, before nouns expressing time: as, *last evening*; *this morning*; *next week*: that is, *on last evening*; *on this morning*; *in or during next week*.

Q. What is the construction of *Interjections*?

A. As *Interjections* are only certain particles, or little indeclinable words, that are thrown in between the different parts of a sentence, they have not properly any construction; that is, they neither agree with, nor govern any other words.

Q. What is the construction of *Conjunctions*?

A. *Conjunctions* couple like cases together: as, *he and I will dine at home*. Here the conjunction *and* couples *he* and *I* together in the nominative case. We must not say, *he and me will dine at home*. *He taught him and her to write*. Here the conjunction *and* couples *him* and *her* together in the oblique case. We must not say, *He taught him and she to write*.

Q. Have you any thing else to observe with regard to the construction of conjunctions?

A. The conditional or hypothetical conjunctions, *if*, *though*, *unless*, *except*, *whether*, &c. take the subjunctive mood after them, when the sense is doubtful or uncertain: as, *If there be any thing, which makes human nature appear ridiculous—it is pride*. Guardian. *If it be true, that those persons are the happiest, who have the fewest wants*. The World. *Though he live a thousand years*. Ecclesiastes. *Except the Lord build the house, they labour in vain that build it*. Psalms. *Whether it were possible, that a man should be weary of a fortunate and healthy course of life?* Guardian.

Q. What mood do these conjunctions take after them, when the sense is fixed and determined?

A. The

*A.* The indicative mood: as *Though the danger of disappointment is always in proportion to the height of expectation.* Adventurer.

*Q.* Do not these conjunctions sometime take the indicative mood after them, even when the sense is doubtful or uncertain?

*A.* They sometimes take either the indicative or subjunctive mood indifferently, and sometimes even in the same sentence: as, *If pain comes into a heart, he is quickly followed by pleasure; and if pleasure enter, you may be sure pain is not far off.* Spectator.

*Q.* Is not the conjunction *That* sometimes understood?

*A.* Yes: as, *I beg you would speak to him, i. e. I beg that you would speak to him: Take care you do not forget it; i. e. Take care that you do not forget it.*

*Q.* Do the above observations contain all the rules of syntax?

*A.* They do: but there are many exceptions from these rules, some of which I have already noted, and others of them, I am told, are at present above my comprehension.

*Q.* You are right: many of these exceptions are at present above your comprehension. I shall therefore throw them together, in the form of remarks, to be consulted by you afterwards, when you arrive at greater maturity of judgment.

## C H A P. V.

### ADDITIONAL REMARKS,

For the use of those who have made some further progress in the study of Grammar.

#### *Of the* ARTICLE.

**T**HE article *a* is sometimes put for *every*: as, *A man worth five hundred a year, i. e. every year.* The article *the* is sometimes joined to adverbs in the comparative



comparative and superlative degree: as, *The more I know your brother, the more I esteem him. I like this the most of any.*

### Of SUBSTANTIVES.

Some substantives in the singular number seem to be used in the plural: as, *Twenty pound, thirty stone, fifty head of cattle, these kind of things.* On the contrary, some substantives in the plural number seem to be used in the singular; as *this news, this means.*

### Of ADJECTIVES.

Some Adjectives (see page 63.) are used as adverbs; as extreme *cold*, excessive *hot*, exceeding *kind*. The adjective *enough* seems to have a plural number; as, *There are books enow.*

### Of PRONOUNS.

The Pronoun *ye*, which is in the nominative case, is sometimes used for *you* in the oblique case; as,

*Vain pomp and glory of this world, I hate ye:*  
Shakespear.

On the other hand, *Himself* and *themselves*, which are in the oblique case, are sometimes used in the nominative: as, *He did it himself; They themselves ordered it.* These seem to have come in place of *his self* and *their selves*, which were formerly in use.

*Which* is sometimes used for *who*: as, *Our father, which art in heaven;* instead of, *Our father, who art in heaven.* *Which*, however, is sometimes applied to persons; as, *which of the men, or women, do you mean?* *That* is sometimes used for *who* or *which*: as, *This is the man whom I saw;* instead of, *This is the man whom I saw.* *This* is the book that I bought; instead of, *This is the book whom I bought.*

The relative is often omitted: as, *That is the woman I spoke to;* instead of, *That is the woman whom I spoke to.* *This is the letter I wrote;* instead of, *This is the letter which (or that) I wrote.* The antecedent to the relative is sometimes omitted: as,

*Who*

*Who sprung from kings shall know less joy than I.*  
Pope.

That is, *He or they* who sprung from kings, &c.

## Of VERBS and PARTICIPLES.

It was said above, that when a nominative comes between the relative and the verb, the relative must be put in the oblique case, but this rule is not always observed: the relative is sometimes put in the nominative case: as, *Who did you see?* Instead of, *Whom did you see?* *Who did you find at home?* Instead of, *Whom did you find at home?*

When a verb has two or more substantives singular for its nominative, it is not always put in the plural number, but it is sometimes put in the singular, and agrees with the substantive that is next to it, as *Sand, and salt, and a mass of iron, is easier to bear than a man without understanding.* Ecclesiasticus.

The infinitive mood is sometimes used independently of the rest of the sentence, and has the same meaning as the subjunctive mood with the conjunctive *that*: as, *To tell you the truth, I never inquired;* that is, *That I may tell, &c.*

The active participle is sometimes used in a passive sense: as,

*I'll teach you all what's owing to your Queen.*  
Dryden.

On the contrary, the passive participle is sometimes used in an active sense: as, *I am mistaken;* that is, *I am mistaking, or I mistake.* In a few passive participles the final *d* is sometimes dropped: as *The house is situate on a rising ground;* that is, *situated.*

A substantive and a participle may be joined together without any dependence upon the rest of the sentence. This is termed the absolute case, and is equivalent to what, in Latin, is called the ablative absolute: as, *Now when all the people were baptized, it came to pass, that, Jesus also being baptized and praying, the heavens were opened,* Luke iii. 21.

Of

## Of ADVERBS, PREPOSITIONS, INTERJECTIONS, and CONJUNCTIONS.

Adverbs ought to be placed next to the words, which they are intended to qualify or affect: as, if I meant to say, that I saw nobody but your brother, I should place the words thus: *I saw only your brother.* But if I meant to say, that I saw your brother, without speaking to him, I should place them thus: *I only saw your brother.*

Two negatives make a positive, or an affirmative: as  
Nor *did they* not perceive the evil plight  
In which they were, or their fierce pains not feel.

Milton.

That is, they did perceive, and did feel. *Nor never*, therefore, seems to be an improper expression, when we mean to deny; *nor ever* is much better, and less equivocal.

The adverb *where* frequently supplies the place of the relative *which*, and the preposition *in*: as, *The chief object of Essex's ambition was to return to the station of Lord Lieutenant, where he had behaved with honour and integrity.* Hume's History. That is, *in which* he had behaved, &c. *The convention annexed to this settlement of the crown, a declaration of rights, where all the points, which had, of late years, been disputed between king and people, were finally determined.* Ibid. That is, *in which* all the points, &c.

A Preposition does not always govern the oblique case: as, *Who is this for?* Instead of, *Whom is this for?* *Who did you give it to?* Instead of, *Whom did you give it to?*

Some interjections take the oblique case after them: as *Ah me! Wo is me! O well is thee!* Psalm cxxviii. 2. *Well is him, that dwelleth with a wife of understanding. Well is him that hath found prudence.* Ecclesiasticus xxv. 8, 9.

The conjunction *than* governs the relative *who* in the oblique case, as,

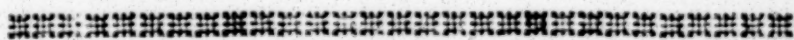
———— Fleet-ditch ————

*The king of dykes! than whom no sluice of mud,  
With deeper sable, blats the silver flood.*

Pope's Dunciad.

It

It also couples like cases: as, *Thou art older than I*; i. e. *than I am*. Here *than* couples *Thou* and *I* in the nominative case. *You think him better than me*; i. e. *than you think me*. Here *than* couples *him* and *me* in the oblique case. Sometimes, however, it governs personal pronouns in the oblique case: as *He is younger than her*. Here *than* governs *her* in the oblique case.



## CHAPTER VI.

### Of GRAMMATICAL FIGURES.

Q. **I**s there any thing else necessary for understanding the rules of Syntax?

A. It is necessary for this purpose to understand *grammatical Figures*.

Q. How many kinds of grammatical figures are there?

A. Two; such as affect letters or syllables, and such as affect words.

Q. What are the grammatical figures that affect letters or syllables?

A. The *Aphæresis*, the *Syncope*, and the *Apocope*.

Q. What do mean by an *Aphæresis*?

A. An *Aphæresis* is, when a letter or syllable is omitted at the beginning of a word: as *'tis*, for *it is*; *'twas*, for *it was*; *'twere*, for *it were*.

Q. What do you mean by a *Syncope*?

A. A *Syncope* is when a letter or syllable is left out in the middle of a word; as *e'er* for *ever*; *ne'er* for *never*; *wou'd* for *would*.

Q. What do you mean by a *Apocope*?

A. An *Apocope* is when a letter or syllable is cut off from the end of a word: as *tho'*, for *though*; *thro'*, for *through*.

Q. What are the grammatical figures that affect words?

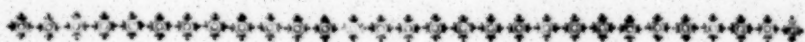
A. There is only one grammatical figure that affects words, and it is called an *Ellipsis*.

Q. What do you mean by an *Ellipsis*?

A. An



*A.* An *Ellipsis* is when a word is left out, that is necessary to make the construction complete: as, *I beg you would come*, for *I beg that you would come*; *I rose at five*, for *I rose at five o'clock*, or rather *at five* of the clock.



## C H A P. VII.

## SYNTAX EXEMPLIFIED.

Q. **W**HAT is the best method of understanding Syntax?

*A.* The best method seems to be to study the rules that are laid down above.

Q. Is there no other method?

*A.* Yes; we should endeavour to understand the construction of every part of speech we meet with in reading, which will improve us not only in syntax, but etymology.

Q. Will it not be proper to give some examples for this purpose?

*A.* It will; and I shall subjoin here

A few **EXAMPLES** of **GRAMMATICAL CONSTRUCTION**, in which the parts of speech are carefully explained.

## EXAMPLE I.

*The Apostles Creed.*

I believe in God, the Father almighty, maker of heaven and earth.

*I* is a personal pronoun, first person, singular number. *Believe*, an active verb, indicative mood, present tense, first person singular, agreeing with its nominative *I*. *In* a preposition. *God* a substantive noun, singular number, oblique case, governed by *in*. *The*, the definite article. *Father*, a substantive noun, singular number, oblique case, agreeing with *God*. *Almighty*, a compound adjective, made up of *all* and *mighty*,

*mighty*, agreeing with *Father*. *Maker*, a substantive noun, singular number, oblique case, agreeing with *God* or *Father*. *Of*, a preposition. *Heaven*, a substantive noun, singular number, oblique case, governed by *of*. *And*, a conjunction. *Earth*, a substantive noun, singular number, oblique case, and coupled to *heaven* by the conjunction *and*.

And in Jesus Christ, his only Son our Lord.

*And*, as before. *In*, as before. *Jesus*, a proper substantive noun, or proper name, in the oblique case, governed by the preposition *in*. *Christ*, the same, agreeing with *Jesus*. *His*, a possessive pronoun, third person singular, masculine gender, agreeing with *Son*. *Only*, an adjective: it is frequently an adverb. *Son*, a substantive noun, singular number, oblique case, agreeing with *Jesus*. *Our*, a possessive pronoun, first person plural, oblique case, agreeing with *Lord*. *Lord*, a substantive noun, singular number, oblique case, agreeing with *Jesus Christ* and *Son*.

Who was conceived by the Holy Ghost, born of the Virgin Mary, suffered under *Pontius Pilate*, was crucified, dead and buried.

*Who*, a relative pronoun, in the third person singular, agreeing with the antecedent *Lord*, and serving as a nominative to the verb *was conceived*, as there is no nominative between them. *Was conceived*, a passive verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *who*. *By*, a preposition. *The*, as before. *Holy*, an adjective. *Ghost*, a substantive, singular number, oblique case, governed by the preposition *by*. *Born*, the participle passive of the irregular verb *to bear*. *Of*, as before. *The*, as before. *Virgin*, a substantive noun, singular number, oblique case, governed by *of*. *Mary*, the same, or a proper name, agreeing with *Virgin*. *Suffered*, a neuter verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *who*; for *who* is the nominative to all the verbs in this sentence. *Under*, a preposition. *Pontius Pilate*, proper substantive nouns, or proper names, in the oblique case.

case, governed by *under*. *Was crucified*, a passive verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *who*. *Dead*, an adjective. *And*, as before. *Buried*, the participle passive of the verb *to bury*.

He descended into hell: the third day he rose again from the dead.

*He*, a personal pronoun, third person singular, masculine gender, nominative case, supplying the place of *Jesus*. *Descended*, a neuter verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *he*. *Into*, a preposition. *Hell*, a substantive noun, singular number, oblique case, governed by *into*. *The*, as before. *Third*, an adjective, and an ordinal number, as *three* is a cardinal number. *Day*, a substantive. *The third day* answers to the question *when*: as, *when did he rise*? *The third day*, i. e. *in or on the third day*. The preposition *in* or *on*, therefore, seems to be understood. *He*, as before. *Rose*, a neuter irregular verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *he*. *Again*, an adverb of time. *From*, a preposition. *The*, as before. *Dead*, an adjective: the substantive, *persons*, is understood.

He ascended into heaven; and sitteth at the right hand of God the Father almighty: from thence he shall come to judge the quick and the dead.

*He*, as before. *Ascended*, a neuter verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *he*. *Into*, as before. *Heaven*, as before, governed by *into*. *And*, as before. *Sitteth*, a neuter verb, indicative mood, present tense, third person singular. *On*, a preposition. *The*, as before. *Right*, an adjective. *Hand*, a substantive, singular number, oblique case, governed by the preposition *on*. *Of*, as before. *God*, as before, governed by *of*. *The Father almighty*, as before. *From*, as before. *Thence*, an adverb of place. *He*, as before. *Shall come*, a neuter verb, indicative mood, future-imperfect tense, third person singular, agreeing with its nominative *he*.

To

*To judge*, an active verb, infinitive mood, present tense. *The*, as before. *Quick*, an adjective: the word *men* or *persons*, is understood. *And*, as before. *The Dead*, as before.

I believe in the holy ghost; the holy catholic church; the communion of saints; the forgiveness of sins; the resurrection of the body; and the life everlasting. Amen.

*I believe in the holy ghost*, as before. *The holy*, as before. *Catholic*, an adjective. *Church*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *The*, as before. *Communion*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of*, as before. *Saints*, a substantive noun, plural number, oblique case, governed by the preposition *of*. *The*, as before. *Forgiveness*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of*, as before. *Sins*, a substantive noun, plural number, oblique case, governed by the preposition *of*. *The*, as before. *Resurrection*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of the*, as before. *Body*, a substantive noun, singular number, oblique case, governed by *of*. *And the*, as before. *Life*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Everlasting*, an adjective, compounded of the adverb *ever*, and the participle *lasting*, and agreeing with the substantive *Life*. *Amen*, a word signifying *so be it!* or *so it is*. It is originally Hebrew, but is used in most languages.

EXAMPLE II.

Part of the *Tenth Chapter* of the *Proverbs* of *Solomon*.

1. The Proverbs of Solomon. A wise son maketh a glad father; but a foolish son is the heaviness of his mother.

*The*, the definite article. - *Proverbs*, a substantive noun, plural number, nominative case. *Of*, a preposition. *Solomon*, a proper substantive noun, or proper name, singular number, oblique case, governed by the preposition *of*; or *of Solomon* may be considered as the genitive case, governed by the preceding substantive *Proverbs*. *A*, the indefinite article. *Wise*, an adjective



tive. *Son*, a substantive, singular number, nominative case. *Maketh*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *Son*. *As*, as before. *Glad*, an adjective. *Father*, a substantive noun, singular number, oblique case, governed by the verb *maketh*. *But*, a conjunction disjunctive. *As*, as before. *Foolish*, an adjective. *Son*, as before. *Is*, the irregular neuter verb *to be*, indicative mood, present tense, third person singular, agreeing with its nominative *son*. *The*, as before. *Heaviness*, a substantive noun, singular number, nominative case, following the verb *is*. *Of*, as before. *His*, a possessive pronoun, third person singular, masculine gender. *Mother*, a substantive noun, singular number, oblique case, governed by the preposition *of*.

2. Treasures of wickedness profit nothing : but righteousness delivereth from death.

*Treasures*, a substantive noun, plural number, nominative case. *Of*, as before. *Wickedness*, a substantive noun, singular number, oblique case, governed by *of*. *Profit*, an active verb, indicative mood, present tense, third person plural, agreeing with its nominative *treasures*. *Nothing*, a word compounded of the adverb *no*, and the substantive *thing* : it is here used as an adverb, but is more commonly a substantive. *But*, as before. *Righteousness*, a substantive noun, singular number, nominative case. *Delivereth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *righteousness*. *From*, a preposition. *Death*, a substantive noun, singular number, oblique case, governed by the preposition *from*.

3. The Lord will not suffer the soul of the righteous to famish, but he casteth away the substance of the wicked.

*The*, as before. *Lord*, a substantive noun, singular number, nominative case. *Will suffer*, an active verb, indicative mood, future imperfect tense, third person singular, formed by the auxiliary *will*, and the principal verb *suffer*, and agreeing with its nominative *Lord*. *Not*, an adverb, placed between the auxiliary

and the verb, according to the rule given before. *The*, as before. *Soul*, a substantive noun, singular number, oblique case, governed by the active verb *suffer*. *Of the*, as before. *Righteous*, an adjective: the word *person*, or *persons*, is understood, and omitted by an *ellipsis*. *To famish*, a neuter verb, infinitive mood, present tense: this verb is more commonly active. *But*, as before. *He*, a personal pronoun, masculine gender, singular number, third person, nominative case. *Casteth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *he*. *Away*, an adverb. *The*, as before. *Substance*, a substantive noun, singular number, oblique case, governed by the verb *casteth*. *Of the*, as before. *Wicked*, an adjective: the word *person*, or *persons*, is understood, and omitted by an *ellipsis*.

4. He becometh poor that dealeth with a slack hand: but the hand of the diligent maketh rich.

*He*, as before. *Becometh*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *he*: this verb is sometimes active. *Poor*, an adjective, agreeing with the pronoun *he*. *That*, is here used as a relative pronoun, for *who*, and agrees with its antecedent, *he*, in the third person singular. *Dealeth*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *that*: this verb is sometimes active. *With*, a preposition. *A*, as before. *Slack*, an adjective. *Hand*, a substantive, singular number, oblique case, governed by the preposition *with*. *But the*, as before. *Hand*, a substantive noun, singular number, nominative case. *Of the*, as before. *Diligent*, an adjective: the word *man*, or *person*, is understood. *Maketh*, as before, agreeing with its nominative *hand*. *Rich*, an adjective.

5. He that gathereth in summer is a wise son: but he that sleepeth in harvest, is a son that causeth shame.

*He*, as before. *That*, as before. *Gathereth*, an active verb, indicative mood, present tense, third person singular, agreeing with the relative *that*, as its nominative.

native. *In*, a preposition. *Summer*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Is*, as before. *A wise son*, as before. *But he that*, as before. *Sleepeth*, a neuter verb, indicative mood, present tense, third person singular, agreeing with the relative *that*, as its nominative. *In*, as before. *Harvest*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Is a son*, as before. *That*, as before. *Causeth*, an active verb, indicative mood, present tense, third person singular, agreeing with the relative *that*, as its nominative. *Shame*, a substantive noun, singular number, oblique case, governed by the verb *causeth*.

6. Blessings are upon the head of the just : but violence covereth the mouth of the wicked.

*Blessings*, a substantive noun, plural number, nominative case. *Are*, the irregular neuter verb *to be*, indicative mood, present tense, third person plural, agreeing with its nominative *Blessings*. *Upon*, a preposition. *The*, as before. *Head*, a substantive noun, singular number, oblique case, governed by the preposition *upon*. *The*, as before. *Just*, an adjective : the word *person*, or *persons*, is understood. *But*, as before. *Violence*, a substantive noun, singular number, nominative case. *Covereth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *Violence*. *The*, as before. *Mouth*, a substantive noun, singular number, oblique case, governed by the verb *covereth*. *Of the wicked*, as before.

### EXAMPLE III.

*The Oeconomy of Human Life : Part IV. Section III.*

From the creatures of God let man learn wisdom, and apply to himself the instruction they give.

*From*, a preposition. *The*, the definite article. *Creatures*, a substantive noun, plural number, oblique case, governed by the preposition *from*. *Of*, a preposition. *God*, a substantive noun, singular number, oblique case, governed by the preposition *of*. *Let*, an imperfect verb, used in forming the imperative mood.

mood. *Man*, a substantive noun, singular number, oblique case, governed by the verb *let*. *Learn*, or rather *Let man learn*, an active verb, imperative mood, third person singular. *Wisdom*, a substantive noun, singular number, oblique case, governed by the verb *learn*. *And*, a conjunction. *Apply*, an active verb, imperative mood, third person singular: the words *let man*, or *let him*, are understood, but omitted by an *ellipsis*. *To*, a preposition. *Himself*, the personal pronoun *him*, with *self* added to it, third person singular, masculine gender, oblique case, governed by the preposition *to*. *The*, as before. *Instruction*, a substantive noun, singular number, oblique case, governed by the verb *apply*. *They*, a personal pronoun, neuter gender, third person plural, nominative case: it supplies the place of *Creatures*. *Give*, an active verb, indicative mood, present tense, third person plural, agreeing with its nominative *they*. The relative *which* is omitted, by an *ellipsis*, between the words *instruction* and *they*: for the sentence, if complete, would run thus; *the instruction which they give*.

Go to the desert, my son, observe the young flock of the wilderness, let him speak to thy heart; he beareth on his wings his aged fire, he lodgeth him in safety, and supplieth him with food.

*Go*, a neuter verb, imperative mood, second person singular: the nominative *Thou* is omitted by an *ellipsis*. *To*, as before. *The*, as before. *Desert*, a substantive noun, singular number, oblique case, governed by the preposition *to*: it is sometimes an adjective. *My*, a possessive pronoun, first person singular. *Son*, a substantive noun, singular number, nominative case, which is here the same with what the Latins call the vocative case, that is, the case of calling to, or addressing. *Observe*, an active verb, imperative mood, second person singular: the nominative *thou* is understood. *The*, as before. *Young*, an adjective. *Stork*, a substantive noun, singular number, oblique case, governed by the verb *observe*. *Of*, as before. *The*, as before. *Wilderness*, a substantive noun, singular number, oblique case, governed by the preposition *of*. *Le*



as before. *Him*, a personal pronoun, third person singular, masculine gender, oblique case, governed by the verb *let*. *Speak*, or rather, *let him speak*, a neuter verb, imperative mood, third person singular: this verb is sometimes active. *To*, as before. *Thy*, a possessive pronoun, second person singular. *Heart*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *H*, a personal pronoun, third person singular, masculine gender, nominative case, involving the place of *the young Stork*. *Beareth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *be*. *On*, a preposition. *His*, a possessive pronoun, third person singular, masculine gender. *Wings*, a substantive noun, plural number, oblique case, governed by the preposition *on*. *His*, as before. *Aged*, an adjective. *Sire*, a substantive, singular number, oblique case, governed by the verb *beareth*. *He*, as before. *Lodgeth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *be*. *Him*, as before, governed by the verb *lodgeth*. *In*, a preposition. *Safety*, a substantive noun, singular number, oblique case, governed by *in*. *And*, as before. *Supplieth*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *be*, which is understood. *Him*, as before, governed by the verb *supplieth*. *With*, a preposition. *Food*, a substantive noun, singular number, oblique case, governed by *with*.

The piety of a child is sweeter than the incense of Persia offered to the sun: yea, more delicious than odours wafted from a field of Arabian spices, by the western gales.

*The*, as before. *Piety*, a substantive noun, singular number, nominative case. *Of*, as before. *A*, the indefinite article. *Child*, a substantive noun, singular number, oblique case, governed by the preposition *of*. *Is*, the irregular neuter verb *To be*, indicative mood, present tense, third person singular, agreeing with its nominative *piety*. *Sweeter*, an adjective, in the comparative degree. *Than*, a conjunction disjunctive. *The*, as before. *Incense*, a substantive noun, singular number,

number, nominative case, coupled with *piety*, by the conjunction *than*. *Of*, as before. *Persia*, a proper substantive noun, or the proper name of a country, singular number, oblique case, governed by the preposition *of*: like most proper names, it has no plural. *Offered*, the participle passive of the verb *to offer*. *To thee*, as before. *Sun*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *Yea*, an adverb. *More delicious*, an adjective in the comparative degree. It is compared thus; *delicious*, *more delicious*, *most delicious*. Adjectives of two or more syllables are commonly compared in this manner, not by *er* and *est*. See page 22. *Than*, as before. *Odours*, a substantive noun, plural number, nominative case, coupled with *piety* by the conjunction *than*. *Wasted*, the participle passive of the verb *to waste*. *From a*, as before. *Field*, a substantive noun, singular number, oblique case, governed by the preposition *from*. *Of*, as before. *Arabian*, an adjective. *Spices*, a substantive, plural number, oblique case, governed by the preposition *of*. *By*, a preposition. *The*, as before. *Western*, an adjective. *Gales*, a substantive, plural number, oblique case, governed by the preposition *by*.

Be grateful then to thy father, for he gave thee life; and to thy mother, for she sustained thee.

*Be*, the irregular neuter verb *to be*, imperative mood, second person singular: the nominative, *thou*, is understood, and omitted by an *ellipsis*. *Grateful*, an adjective. *Then*, an adverb. *To thy*, as before. *Father*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *For*, a conjunction causal, or one that implies a cause. *He*, as before. *Gave*, an irregular active verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *he*. *Thee*, a personal pronoun, second person singular, oblique case, governed by the preposition *to* understood: see page 90. The sentence, if complete, and in its natural order, would run thus, *He gave life to thee*. *Life*, a substantive noun, singular number, oblique case, governed by the verb *gave*. *And to thy*, as before. *Mother*, a substantive noun, singular number, oblique case, go-

verned by the preposition *to*. *For*, as before. *She*, a personal pronoun, third person singular, feminine gender, nominative case, supplying the place of *Mother*. *Sustained*, an active verb, indicative mood, preter-imperfect tense, third person singular, agreeing with its nominative *She*. *Thee*, as before, governed by the verb *sustained*.

Hear the words of his mouth, for they are spoken for thy good: give ear to his admonition, for it proceedeth from love.

*Hear*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *The*, as before. *Words*, a substantive noun, plural number, oblique case, governed by the verb *hear*. *Of his*, as before. *Mouth*, a substantive noun, singular number, oblique case, governed by *of*. *For*, as before. *They*, as before, supplying the place of *words*. *Are spoken*, an irregular passive verb, indicative mood, present tense, third person plural, agreeing with its nominative *they*. *For*, a preposition: it is sometimes a conjunction, as above. *Thy*, as before. *Good*, a substantive, or rather an adjective used as a substantive, singular number, oblique case, governed by the preposition *for*. *Give*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *Ear*, a substantive noun, singular number, oblique case, governed by the verb *give*. *To his*, as before. *Admonition*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *For*, a conjunction, as before. *It*, a personal pronoun, third person singular, neuter gender, nominative case, supplying the place of *admonition*. *Proceedeth*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *it*. *From*, as before. *Love*, a substantive noun, singular number, oblique case, governed by the preposition *from*.

He hath watched for thy welfare, he hath toiled for thy ease; do honour therefore to his age, and let not his grey hairs be treated with irreverence.

*He*, as before. *Hath watched*, an active verb, indicative mood, preter-perfect tense, third person singular, agreeing with its nominative *he*. *For*, a preposition.

position. *Thy*, as before. *Welfare*, a substantive noun, compounded of *well* and *fare*, singular number, oblique case, governed by the preposition *for*. *He*, as before. *Hath teiled*, a neuter verb, indicative mood, preterperfect tense, third person singular, agreeing with its nominative *he*. *For*, a preposition. *Thy*, as before. *Ease*, a substantive noun, singular number, oblique case, governed by the preposition *for*. *Do*, an irregular active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *Honour*, a substantive noun, singular number, oblique case, governed by the verb *do*. *Therefore*, an adverb, or a conjunction implying an inference. *To his*, as before. *Age*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *And*, as before. *Let*, as before. *Not*, an adverb. *His*, as before. *Grey*, an adjective. *Hairs*, a substantive noun, plural number, oblique case, governed by the verb *let*. *Be*, an irregular neuter verb, imperative mood, third person plural. *Treated*, the participle passive of the verb *to treat*. Or more properly, *Let his grey hairs be treated*, is a passive verb, imperative mood, third person plural: for the verb *To be treated*, in this mood, number, and person, is regularly, *Let them be treated*; and the words, *grey hairs*, or any other words in the plural number, may supply the place of *them*. *With*, as before. *Irreverence*, a substantive noun, compounded of *in* (the *n* being changed into *r*, see page 70.) and *reverence*, singular number, oblique case, governed by the preposition *with*.

Forget not thy helpless infancy, nor the frowardness of thy youth, and indulge the infirmities of thy aged parents; assist and support them in the decline of life.

*Forget*, an active verb, compounded of *for* and *get*, imperative mood, second person singular: the nominative, *thou*, is understood. *Not thy*, as before. *Helpless*, an adjective. *Infancy*, a substantive, singular number, oblique case, governed by the verb *forget*. *Nor*, a conjunction disjunctive. *The*, as before. *Frowardness*, a substantive noun, singular number, oblique case, coupled with *infancy* by the conjunction *nor*. *Of thy*, as before. *Youth*, a substantive noun, singular number,



number, oblique case, governed by the preposition *of*. *And*, as before. *Indulge*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *The*, as before. *Infirmities*, a substantive noun, plural number, oblique case, governed by the verb *indulge*. *Of thy*, as before. *Aged*, an adjective. *Parents*, a substantive noun, plural number, oblique case, governed by the preposition *of*. *Assist*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *And*, as before. *Support*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *Them*, a personal pronoun, third person, plural number, both masculine and feminine gender (as supplying the place of parents) oblique case, governed by the verbs *assist* and *support*. *In the*, as before. *Decline*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of*, as before. *Life*, as before, governed by the preposition *of*.

So shall their hoary heads go down to the grave in peace; and thine own children, in reverence of thy example, shall repay thy piety with filial love.

*So*, an adverb. *Shall*, an auxiliary verb, absolute form, third person plural. *Their*, a possessive pronoun, third person plural, nominative case. *Hoary*, an adjective. *Heads*, a substantive noun, plural number, nominative case. *Go*, or rather *shall go*, a neuter verb, indicative mood, future imperfect tense, third person plural, agreeing with its nominative *heads*, which, according to a rule formerly given (see page 87.) is here placed between the auxiliary and the verb. *Down*, an adverb. *To the*, as before. *Grave*, a substantive noun, singular number, oblique case, governed by the preposition *to*. *In*, as before. *Peace*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *And*, as before. *Thine*, a possessive pronoun, second person plural. *Own*, a word added to possessive pronouns, to render them more emphatic: see page 26. *Children*, a substantive noun, plural number, nominative case. *In*, as before. *Reverence*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *Of thy*, as before.

fore. *Example*, a substantive noun, singular number, oblique case, governed by the preposition *of*. *Shall repay*, an active verb, indicative mood, future imperfect tense, third person plural, agreeing with its nominative *Children*. *Thy*, as before. *Piety*, a substantive noun, singular number, oblique case, governed by the verb *repay*. *With*, as before. *Filial*, an adjective. *Love*, a substantive, singular number, oblique case, governed by the preposition *with*.

## EXAMPLE IV.

*Pope's Essay on Man. Epistle iv.*

Honour and shame from no condition rise;  
Act well your part, there all the honour lies.

*Honour*, a substantive noun, singular number, nominative case. *And*, a conjunction. *Shame*, a substantive noun, singular number, nominative case, coupled with *Honour* by the conjunction *and*. *From*, a preposition. *No*, an adjective: when it answers a question, it is an adverb. *Condition*, a substantive noun, singular number, oblique case, governed by the preposition *from*. *Rise*, a neuter verb, indicative mood, present tense, third person plural; and it is put in the plural number, because it has two substantives singular, viz. *honour* and *shame*, for its nominative: see page 87. *Act*, an active verb, imperative mood, second person singular: the nominative, *thou*, is understood. *Well*, an adverb. *Your*, a possessive pronoun, second person plural, but is here used as if it were singular. *Part*, a substantive noun, singular number, oblique case, governed by the verb *act*. *There*, an adverb: it here signifies *in that*, in the same manner as *where* frequently signifies *in which*. *All*, an adjective. *The*, the definite article. *Honour*, as before. *Lies*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *honour*.

Fortune in men has some small diff'rence made,  
One flaunts in rags, one flutters in brocade;  
The cobbler apron'd, and the parson gown'd,  
The friar hooded, and the monarch crown'd,

*Fortune,*

*Fortune*, a substantive noun, singular number, nominative case. *In*, a preposition. *Men*, a substantive noun, plural number, oblique case, governed by the preposition *in*. *Has made*, (for these words belong to each other, though separated by the words *some small difference*) an active verb, indicative mood, preterperfect tense, third person singular, agreeing with its nominative *fortune*. *Some*, an adjective. *Small*, an adjective. *Diff'rence*, for *difference* by a *Syncope*, a substantive noun, singular number, oblique case, governed by the verb *has made*. *One*, an adjective: the substantive *man*, or *person*, is understood. *Flaunts*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *one*. *In*, as before. *Rags*, a substantive noun, plural number, oblique case, governed by the preposition *in*. *One*, as before. *Flutters*, a neuter verb, indicative mood, present tense, third person singular, agreeing with its nominative *one*. *In*, as before. *Brocade*, a substantive noun, singular number, oblique case, governed by the preposition *in*. *The*, as before. *Cobler*, a substantive noun, singular number, nominative case. *Apron'd*, for *aproned* by a *Syncope*, an adjective, or a participle passive, formed from the substantive *apron*. *And the*, as before. *Parson*, a substantive noun, singular number, nominative case. *Gown'd*, for *gowned* by a *Syncope*, an adjective or a participle passive, formed from the substantive *gown*. *The*, as before. *Friar*, a substantive noun, singular number, nominative case. *Hooded*, an adjective, or a participle passive, formed from the substantive *hood*. *And the*, as before. *Monarch*, a substantive noun, singular number, nominative case. *Crown'd*, for *crowned* by a *Syncope*, an adjective, or a participle passive, formed from the substantive *Crown*. The verb *is* seems to be understood between all these substantives and adjectives, or participles passive: thus, *The cobbler is apron'd*, &c.

‘What differ more (you cry) than crown and cowl?’

I’ll tell you, friend! a wise-man and a fool.

*What*, a relative, or an interrogative pronoun, or rather an interrogative pronominal adjective: the word *things* is understood. *Differ*, a neuter verb, indicative mood,

mood, present tense, third person plural, agreeing with its nominative *what*. *More*, an adverb, in the comparative degree. *You*, a personal pronoun, second person plural, oblique case, but is here understood as in the nominative case and singular number, though joined with a plural verb: see page 24. *Cry*, a neuter verb, indicative mood, present tense, second person plural, agreeing with its nominative *You*. *Than*, a conjunction disjunctive. *Crown*, a substantive noun, singular number, nominative case. *And*, as before. *Cowl*, a substantive noun, singular number, nominative case, coupled to *Crown* by the conjunction *and*. *I'll*, for *I will* by the figure *Syncope*. *I*, a personal pronoun, first person, singular number, nominative case. *Will tell*, a neuter verb, indicative mood, future imperfect tense, first person singular, agreeing with its nominative *I*: this verb is frequently active. *You*, a personal pronoun, second person, plural number, oblique case, governed by the preposition *to* understood; for the sentence, if complete, would run thus, *I will tell to you*. *You* likewise is here used for *thee*. *Friend*, a substantive noun, singular number, nominative case, which is here equivalent to what the Latins call the vocative case, that is, the case of addressing or calling to. *A*, the indefinite article. *Wise*, an adjective. *Man*, a substantive noun, singular number, nominative case. *And*, as before. *As*, as before. *Fool*, a substantive noun, singular number, nominative case, coupled to *man* by the conjunction *and*.

You'll find, if once the monarch acts the monk,

Or, cobbler-like, the parson will be drunk,

Worth makes the man, and want of it the fellow;

The rest is all but leather and prunella.

*You'll*, for *you will* by a *Syncope*. *You*, as before, here used in the nominative case. *Will find*, an active verb, indicative mood, future imperfect tense, second person plural, agreeing with its nominative *you*. *If*, a conditional or hypothetical conjunction, here joined with the verb *acts* in the indicative mood. *Once*, an adverb. *The monarch*, as before. *Acts*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *monarch*. *The*, as before.



*Monk*, a substantive noun, singular number, oblique case, governed by the verb *acts*. *Or*, a conjunction disjunctive. *Cobler-like*, a compound adjective, made up of the substantive *Cobler*, and the adjective *like*. *The parson*, as before. *Will be*, the neuter verb *to be*, indicative mood, future imperfect tense, third person singular, agreeing with its nominative *parson*. *Drunk*, an adjective. *Worth*, a substantive noun, singular number, nominative case. *That* is understood before it: thus *you'll find, if once, &c.* that *worth makes the man*. *Makes*, an active verb, indicative mood, present tense, third person singular, agreeing with its nominative *worth*. *The*, as before. *Man*, a substantive noun, singular number, oblique case, governed by the verb *makes*. *And*, as before. *Want*, a substantive noun, singular number, nominative case, coupled with *worth* by the conjunction *and*. *Of*, a preposition. *It*, a personal pronoun, third person, neuter gender, singular number, oblique case, governed by the preposition *of*, and supplying the place of *worth*. *The*, as before. *Fellow*, a substantive noun, singular number, oblique case, governed by the verb *makes*, which is understood; for the sentence, if complete, would run thus, *Worth makes the man, and want of it makes the fellow*. *The*, as before. *Rest*, a substantive noun, singular number, nominative case. *Is*, the neuter verb *am* or *to be*, indicative mood, present tense, third person singular, agreeing with its nominative *rest*. *All*, as before. *But*, a conjunction disjunctive. *Leather*, a substantive noun, singular number, nominative case, following the neuter verb *is*. *And*, as before. *Prunella*, a substantive noun, singular number, nominative case, coupled to *Leather*, by the conjunction *and*.

P A R T IV.

C H A P. I.

P R O S O D Y.

Q. WHAT is *Prosody*?

A. *Prosody* is that part of grammar, which teaches the true *pronunciation* of words, and the rules of *Verseification*.

Q. Upon what does the true *pronunciation* of words depend?

A. The true *pronunciation* of words depends upon giving to every letter its proper *sound*, and to every syllable its proper *quantity* and *accent*.

Q. Has not the *sound* of the several letters been already explained?

A. It has in the first part of this grammar. See page 3, &c.



C H A P. II.

Of QUANTITY and ACCENT.

Q. WHAT do you mean by the *Quantity* of a syllable?

A. The *Quantity* of a syllable is the time taken up in pronouncing it; and hence syllables are divided into *long* and *short*.

Q. What is the proportion of a *long* to a *short* syllable?

A. Two to one; that is, a *long* syllable is twice as long in pronouncing as a *short* one; as *fire*, *fir*; *tune*, *tun*.

Q. Are *Quantity* and *Accent* the same?

A. Not exactly. *Quantity*, as has been just now observed, is the length of time taken up in pronouncing a syllable; *Accent*, on the other hand, is the pronounc-  
ing

ing it with a higher or lower tone of voice. But though they be thus, in some measure, different, yet may they in general, especially in English poetry, be considered as the same.

Q. Can you give any rules for the accenting of syllables?

A. It must be observed, in the first place, that words consist of one, two, three, or more syllables.

Q. How are words of one syllable accented?

A. Most words of one syllable are either long or short, according to the nature of the verse, or the fancy of the poet. The article *the* is generally short.

Q. How are words of two syllables accented?

A. 1. Words of two syllables that are formed by adding a termination, are commonly accented on the first syllable; as *whiteness*, *graceful*, *lover*.\*

2. Words of two syllables that are formed by prefixing a syllable, are commonly accented on the last; as, *to bestir*, *to beset*, *to prefer*.

3. Some words of two syllables are either nouns or verbs; and when that is the case, the noun has commonly the accent on the first syllable, the verb on the last; as

### NOUNS.

*Absent*  
*An abstract*  
*An accent*  
*A cement*  
*A collect*  
*A conduct*  
*A conflict*  
*A concert*  
*A consort*  
*A contest*  
*A contract*  
*A convert*  
*A desert*  
*An extract*  
*Frequent*

### VERBS.

*to absent*  
*to abstract*  
*to accent*  
*to cement*  
*to collect*  
*to conduct*  
*to conflict*  
*to concert*  
*to consort*  
*to contest*  
*to contract*  
*to convert*  
*to desert*  
*to extract*  
*to frequent*

---

This mark ' set over a syllable shews that it is accented.

*Incense*

NOUNS.

VERBS.

<i>Incense</i>	<i>to incense</i>
<i>An object</i>	<i>to object</i>
<i>A present</i>	<i>to present</i>
<i>Produce</i>	<i>to produce</i>
<i>A project</i>	<i>to project</i>
<i>A rebel</i>	<i>to rebel</i>
<i>A record</i>	<i>to record</i>
<i>A subject</i>	<i>to subject</i>
<i>A torment</i>	<i>to torment</i>
<i>A transport</i>	<i>to transport</i>

4. Many other words of two syllables have the accent on the first; those, for instance, that end in *y*, as *duty*, *navy*; in *or* or *our*, as *error*, *honour*; in *ow*, as *shadow*, *widow*, except *allow*; in *le*, as *cattle*, *rattle*; in *ish*, as *english*, *irish*; in *ck*, as *music*, *physick*; in *age*, as *cabbage*, *nonage*; in *en*, as *hasten*, *lessen*; in *er*, as *anker*, *banker*, *scatter*; in *et*, as *packet*, *prophet*.

5. Many words of two syllables have the accent on the last, those, particularly, that end in a consonant and *e* final, as *abide*, *provide*, *elope*; or in two consonants, as *commend*, *condemn*; or have a diphthong in the last syllable, as *bewail*, *conceal*, *array*, *applause*; except some nouns in *ain*, as *fountain*, *mountain*, *captain*, *curtain*.

2. How are words of three syllables accented?

A. 1. Words of three syllables formed by adding a termination, or prefixing a syllable, retain the accent of the primitive word, as *beautiful*, *dutiful*, *liveliness*, *readiness*, *agreement*, *inconstant*, *unpleasant*, *unworthy*.

2. Words of three syllables ending in *ous* and *al*, accent the first syllable, as *glorious*, *marvellous*, *animal*, *sensual*.

3. Words of three syllables ending in *ce*, *ent*, and *ate*, accent the first syllable, as *maintenance*, *sustenance*, *reverence*, *arrogance*, *elegance*, *eloquence*, *ornament*, *aligent*, *testament*, *abdicate*, *derogate*, except they be derived from words having the accent on the last syllable, as *disfiance*, *reliance*, *adherence*, from *desy*, *rely*, *adhere*; or the middle syllable hath a vowel before two consonants, as *intestate*.

4. Words



4. Words of three syllables ending in *y* commonly accent the first syllable, as *modesty*, *décency*, *fámily*, *fortify*, *justify*.

5. Words of three syllables in *re* or *le* have the accent on the first syllable, as *théâtre*, *audible*, *vísible*, *pórtable*, except *discíples*, *assemble*, *dissemble*, *resémble*, and some others.

6. Words of three syllables ending in *ude* commonly accent the first syllable, as *fórtitude*, *grátitude*, *lóngitude*, *latítude*, *túrpidude*.

7. Words of three syllables ending in *ator*, have the accent on the middle syllable, as *speéctátor*, *testátor*. The case is the same if there be a diphthong in the middle syllable, as *acknówledge*, *gentéely*, *obeísance*: or a vowel before two consonants, as *abándon*, *abúndance*, *eléctor*.

8. Many words of three syllables are accented on the last: but these come chiefly from the French or Latin, as *acquiesce*, *ambuscáde*, *gazettéer*, *importúne*, *introdúce*, *magazine*, *masqueráde*, *condescénd*, *comprehénd*, *recolléct*, *represént*; or they are words formed by prefixing one or two syllables to an accented syllable, as *misbecóme*, *misbeháve*, *superádd*, *superfíne*, *undergó*, *understóod*, *undertóok*.

2. How are Poly syllables, or words of more than three syllables, accented?

A. 1. Poly syllables, in general, retain the accent of the words from which they are derived, as *compétency*, *conquerable*, *délicacy*, *hónourable*, *innúmerable*, *incomprehénsible*.

2. Poly syllables ending in *ion* have the accent on the last syllable but two, or rather one, for *ion* is sounded as one syllable, as *admirátion*, *indignátion*, *transportátion*, *revolútion*.

3. Poly syllables in *ator* have the accent on the last syllable but one, as *fabricátor*, *operátor*, *prevaricator*.

4. Poly syllables ending in *ous* have the accent on the last syllable but two, as *assiduous*, *ceremónious*, *litigious*, *parsimónious*.

5. Some Poly syllables seem to have two accents, as *quanímity*; and some three, as *incorrúptibility*, *incomprehénsibility*:

*prehensibility*: but words of this length can seldom, or never be admitted into verse.

Q. May the quantity or accent of all English words be learned from the above rules?

A. No; nor is it possible to learn it from any rules. No rules can be given for this purpose, but what are subject to innumerable exceptions. The best way to learn it is, by reading the works of our most elegant Poets, where every word has, or ought to have, its proper quantity or accent.

### C H A P. III.

#### Of VERSIFICATION.

Q. **W**HAT is *Versification*?

A. *Versification* is the arrangement of the syllables of words in such a manner as to produce that melody, which distinguishes Verse from Prose.

Q. How ought the syllables of words to be arranged, so as to produce this melody?

A. It must first be observed, that two or three syllables, joined together in a certain manner, are called *feet*, which are distinguished by the Greek names of *Iambics*, *Trochees*, and *Anapests*.

Q. What is an *Iambic*?

A. An *Iambic* consists of two syllables, the first short, the second long, as *awáke*, *aríse*, *besére*, *behínd*.

Q. What is a *Trochee*?

A. A *Trochee* consists of two syllables, the first long, the second short, as *géntly*, *softly*, *fáther*, *móther*.

Q. What is an *Anapest*?

A. An *Anapest* consists of three syllables, the two first short, the last long, as *disappróve*, *incorréct*, *interfere*, *supersede*.

Q. Which of these *feet* are most common in English Verse?

A. The *Iambic* and the *Trochee*.

Q. How many kinds of Verse are there of the *Iambic* measure?

A. Four, viz. Verses of four, six, eight, and ten syllables.

## VERSES OF FOUR SYLLABLES.

With ravish'd ears  
The monarch hears. *Dryden.*  
What place is here!  
What scenes appear! *Addison.*  
I smell a shrew,  
My fears are true,  
I see my wife. *ibid.*  
To me the rose  
No longer glows. *ibid.*  
Thou art in truth,  
A forward youth. *ibid.*  
The strains decay,  
And melt away. *Pope.*

## VERSES OF SIX SYLLABLES.

The stars, with deep amaze,  
Stand fix'd in stedfast gaze,  
And will not take their flight,  
For all the morning light. *Milton.*  
Such music, as, 'tis said,  
Before was never made.  
Ring out ye crystal spheres,  
Once blest our human ears. *ibid.*

## VERSES OF EIGHT SYLLABLES.

*Which is the Measure commonly used in short Poems.*

From walk to walk, from shade to shade,  
From stream to purling stream convey'd,  
Through all the mazes of the grove,  
Through all the mingling tracts I rove. *Addison.*  
Forbear these foolish freaks, and see  
How our good King and Queen agree.  
Why should not we their steps pursue,  
And do as our superiors do? *ibid.*  
From nature too I take my rule,  
To shun contempt and ridicule.

I never

I never with important air,  
In conversation overbear.  
Can grave and formal pass for wise,  
When men the solemn ow'l despise?  
My tongue within my lips I rein:  
For who talks much, must talk in vain. Gay.  
'Tis, let me see, three years and more,  
October next it will be four,  
Since Harley bid me first attend,  
And chose me for a humble friend;  
Would take me in his coach to chat,  
And question me of this and that;  
As, "What's o'clock?" and "How's the world?"  
"Whose chariot's that we left behind?"  
Or gravely try' to read the lines  
Writ underneath the country signs;  
Or, "Have you nothing new to-day  
"From Pope, from Parnel, or from Gay?" Swift.

VERSES OF TEN SYLLABLES,

*Which is the common measure of Epic Poetry and Tragedy. This kind of verse is used either with or without Rhime, whereas most other kinds of Verse are used with Rhime only.*

I saw young Harry, with his beaver on,  
His cuisses on his thighs, gallantly arm'd,  
\* Rise from the ground like feather'd Mercury,  
And vaulted with such ease into his seat,  
As if an angel dropt down from the clouds  
To turn and wind a fiery Pegasus,  
And witch the world with noble horsemanship. Shakespeare.

\* A Trochee is sometimes used instead of an Iambic,  
as in this verse.

Then sing by turns, by turns the muses sing,  
Now hawthorns blossom, now the daisies spring,  
Now leaves the trees, and flow'rs adorn the ground;  
Begin, the vales shall ev'ry note rebound. Pope.  
Great



Great C  wley th  n, a m  ghty g  n  us, wr  te,  
O'er-r  n with w  t, and lav  sh of his th  ught :  
His t  rns too cl  sely   n the r  ader pr  fs ;  
He m  re had ple  s'd us, h  d he ple  s'd us l  fs.

*Addison.*

Verses of this kind have sometimes two syllables added to them, and then they are called *Alexandrines*; but these are very seldom used, and only for the sake of variety, or in order to make the sound an echo to the sense, as in the following example ;

A needl  ss *Alex  ndrine* ends the s  ng,

That like a wounded sn  ke, drags   ts slow l  ngth  
al  ng.

Q. How many kinds of verse have we of the *Trochaic* measure ?

A. Three, viz. Verses of three, five, and seven syllables.

#### VERSES OF THREE SYLLABLES.

I'n am  ze  
L  ft, I g  ze :  
C  n our ey'es  
Re  ch thy s  ze ?  
M  y my lay's  
Swell with pr  ise,  
W  rthy me,  
W  rthy th  e.

*Swift.*

Gl  ry strives,  
F  me revives.

*Addison.*

R  sy br  kes,  
Silver l  kes.

*ibid.*

Dr  adful gle  ms,  
D  simal screams.  
F  res that gl  w,  
Shrieks of w  e.

*Pope.*

#### VERSES OF FIVE SYLLABLES.

I'n the d  ys of   ld  
St  ries plainly told.

VERSES.

VERSES OF SEVEN SYLLABLES.

Nóble Lórd and Lády bright,  
I' have bróught ye new delight;  
Hére behóld, so goódlý grówn,  
Thréé fair bráanches of your ówn. *Milton.*

Hénce ye fécret dámps of cáre,  
Fierce dísdáin, and cóld despáir,  
Hénce ye féars and dóubts remóve! *Addison.*

Gód of tíme, if yóu be wíse,  
Look not with your fúture eyés:  
Whát ímports thy fórdward síght?  
Wéll if yóu could lóse it quíte. *Swift.*

By' the stréams that éver flów,  
By' the frágrant wínds that blów;  
By' the héro's árméd shádes,  
Glítt'ring through the gloómy gládes. *Pope.*

Q. Which of these kinds of verse are most commonly used?

A. Those of seven, eight, and ten syllables.

Q. Are they not sometimes used alternately in the same poem?

A. Yes, and that too in a great variety of ways. The verses of six and eight syllables are most frequently used in this manner, the long line going before the short.

To Lordlings proud I tune my lays,  
Who feast in bow'r or hall:  
Though Dukes they be, to Dukes I say,  
'That pride will have a fall. *Swift.*

Pope has the talent well to speak,  
But not to reach the ear;  
His loudest voice is low and weak,  
The Dean too deaf to hear. *ibid.*

Q. Give some examples of verse in the anapestic measure.

A. How unháppy is hé,  
That is ty'd to a she? *Addison.*

Let the loud trumpet sound,  
'Till the roofs all around.

*Pope.*

When the trees are all bare, not a leaf to be seen,  
And all nature disrob'd of her mantle of green,  
When the peasant, inactive, stands shiv'ring with cold,  
And the innocent flock runs for shelter to fold.

*Q.* Is not a syllable sometimes cut off from verses of this kind?

*A.* Yes, the first syllable of the first foot, as  
Distracted with woe  
I'll rush on the foe.

*Addison.*

Thus long could prevail  
O'er death and o'er hell.

*Pope.*

Come sit by my side while this picture I draw,  
In chattering a magpie, in pride a jackdaw.

*Swift.*

*Q.* Are not these measures sometimes varied by double endings?

*A.* They are, as in verses

*Of three Syllables.*

E'er bending.  
Never ending.

*Addison.*

Sweet delusion,  
Gay confusion.

*ibid.*

*Of Six.*

He sung, and hell consented  
To hear the Poet's pray'r:  
Stern Proserpine relented,  
And gave him back the fair.

*Pope.*

*Of Seven.*

O' the pleasing pleasing anguish,  
When we love, and when we languish!

*Addison.*

*Of Eight.*

Delany sends a silver standish,  
When I' no more a pen can brandish.

*Swift.*

Quoth he, my faith as adamantine,  
As chains of destiny, I'll maintain.

*Hudibras.*

*Of*

*Of Ten.*

Either with or without rhyme.

The piece, you think, is incorr  ct? why take it,  
I'm all submission, what you'd have it, make it.

*Pope.*

\* R  nd with tremendous sound your ears asunder,  
With gun, drum, trumpet, blunderbuss and thunder.

\* This line begins with a Trochee.

*ibid.*

Thus we dispose of all poetic merit,  
Your's Milton's genius, and mine Homer's spirit.

*ibid.*

Farewell, a long farewell to all my greatness!  
This is the state of man; to-day he puts forth  
The tender leaves of hope; to-morrow blossoms,  
And bears his blushing honours thick upon him.

*Shakespeare.*

Verses of the *anapestic* measure are likewise varied  
by double endings:

And fam'd for his wit and his beauty.

*Addison.*

And Sir Trusty shall be my Adonis.

*ibid.*

A conquest how hard and how glorious?

Though fate had fast bound her

With Styx nine times round her;

Yet music and love were victorious.

*Pope.*

Then we'll buy English silks for our wives and our  
daughters,

In spite of his Deanship and journeyman Waters.

*Swift.*

My Sister transcrib'd it last night to his sorrow,  
And the public shall see't if I live till to-morrow.

*ibid.*

Q. Are there not some contractions used in poetry,  
besides those you have mentioned in the chapter of  
grammatical figures?

A. Yes; not only in poetry, but even in prose, es-  
pecially in dialogues, two, three, and sometimes four  
letters are left out in certain words when joined to-  
gether: as *I've, you've, he's, we've, ye've, they've*; for



*I have, you have, he has, we have, ye have, they have: I'll, you'll, he'll, we'll, ye'll, they'll; for I will, you will, he will, we will, ye will, they will: I'd, you'd, he'd, we'd, ye'd, they'd; for I would, you would, he would, we would, ye would, they would.* In poetry *e* is frequently cut off from *the*, and *o* from *to*, when they come before words beginning with a vowel; as

Who first taught souls enslav'd, and realms undone,  
Th' enormous faith of many made for one;  
That proud exception to all nature's laws,  
T'invert the world, and counter-work its cause?

*Pope.*



## P A R T V.

### C H A P. I.

#### Of PUNCTUATION.

Q. WHAT is *Punctuation*?

A. *Punctuation* is the art of distinguishing, by certain marks, the several stops or pauses in a sentence.

Q. What are the principal marks made use of for this purpose?

A. The *Comma*, the *Semicolon*, the *Colon*, and the *Period* or *Full Stop*.

Q. How are they expressed in writing?

A. The comma	} is expressed thus {	,
The semicolon		;
The colon		:
The period or full stop		.

Q. How long should we stop at a *Comma*?

A. As long as we can count *one*.

Q. How long should we stop at a *Semicolon*?

A. As long as we can count *two*.

Q. How long should we stop at a *Colon*?

A. As long as we can count *three*.

Q. How

Q. How long should we stop at a *Period*, or *Full Stop*?

A. As long as we can count *four*.

Q. What is the use of a *Comma*?

A. 1. It is used to distinguish the smaller parts of a compound sentence; as, "The conversation of most men is disagreeable, not so much for want of wit and learning, as of good breeding and discretion."

*Spectator.*

"A modest person seldom fails to gain the good-will of those he converses with, because nobody envies a man who does not appear to be pleased with himself."

*ibid.*

"'Tis with our judgments, as our watches, none  
Go just alike, yet each believes his own."

*Pope.*

2. When several substantives come together without a conjunction, they are separated by a *Comma*; as

"Gold, silver, iv'ry, vases sculptur'd high,  
Paint, marble, gems, and robes of Persian dye,  
There are who have not—and, thank heav'n, there are,  
Who, if they have not, think not worth their care."

*Pope.*

3. When several adjectives belong to the same substantive, they are distinguished by a *Comma*; as, "a brave, active, enterprising general." A *Comma* is likewise used in a variety of other cases.

Q. What is the use of a *Semicolon*?

A. To distinguish the greater parts of a compound sentence; as,

"Notwithstanding all the advantages of youth, few young people please in conversation; the reason is, that want of experience makes them positive, and what they say is rather with a design to please themselves than any one else."

*Spectator.*

"Whenever you commend, add your reasons for doing so; it is this which distinguishes the approbation of a man of sense from the flattery of sycophants, and the admiration of fools."

"Hope humbly, then; with trembling pinions soar;  
Wait the great teacher, death; and God adore."

*Pope.*

Q. What

Q. What is the use of a *Colon*?

A. To distinguish those parts of a sentence, which make a complete sense by themselves, and yet have a connection with something that follows; as,

“Age itself is not unamiable, while it is preserved clean and un sullied: like a piece of metal constantly kept smooth and bright, we look on it with more pleasure than on a new vessel that is cankered with rust.”

*Spectator.*

“Good-nature and good-sense must ever join:

To err is human; to forgive, divine.”

*Pope.*

Q. What is the use of a *period* or *full stop*?

A. To shew that the sentence is completely finished, and has no immediate connection with that which succeeds it; as in the two following examples, which contain a specimen of all the points:

“Among particular graces the dimple has always been allowed the pre-eminence, and the reason is evident; dimples are produced by a smile, and a smile is an expression of complacency: so the contraction of the brows into a frown, as it is an indication of a contrary temper, has always been deemed a capital defect.”

*Adventurer.*

“Be silent always, when you doubt your sense;  
And speak, though sure, with seeming diffidence:  
Some positive, persisting fops we know,  
Who, if once wrong, will needs be always so.”

*Pope.*

Q. Are there any other points than those you have mentioned?

A. The above-named points regulate the pauses in reading or speaking. There are three other points, which denote a different modulation of the voice according to the sense.

Q. What are they?

A. The point of <i>Interrogation</i>	} marked thus {	? ! ( )
The point of <i>Admiration</i>		
The <i>Parenthesis</i>		

Q. When is the point of *Interrogation* used?

A. After a question; as

“Is

"Is it for thee the lark ascends and sings?  
Joy tunes his voice, joy elevates his wings.  
Is it for thee the linnet pours his throat?  
Loves of his own and raptures swell the note."

Pope.

Q. When is the point of *Admiration* used?

A. After a word expressing wonder or surprise, or any other emotion of the mind; as,

"These are thy glorious works, Parent of good!  
Almighty! Thine this universal frame,  
Thus wondrous fair; Thyself how wondrous then!"

Milton.

Q. What is the use of a *Parenthesis*?

A. To inclose some short sentence, which is inserted in the body of a longer sentence, and is neither necessary to the sense, nor at all affects the construction; as,

"Cromwell, I charge thee, fling away ambition;  
By that sin fell the angels; how can man then  
(The image of his maker) hope to win by't?"

Shakespeare.

Q. How long ought we to stop at a point of *Interrogation* or *Admiration*?

A. As long as at a *Semicolon*, a *Colon*, or a *Period*, according to the sense.

Q. What tone of voice do they require?

A. A high or elevated tone.

Q. How long ought we to stop at a *Parenthesis*?

A. Somewhat longer than at a *Comma*.

Q. What tone of voice does it require?

A. A low or depressed tone.

Q. Are there any other marks used in writing?

A. Yes, the following:

1. Apostrophe ( ' )

2. Asterisk ( \* )

3. Caret ( ^ )

4. Circumflex ( ^ )

5. Dialysis ( .. )

6. Hyphen ( - )

7. Index ( ↗ )

8. Obelisk ( † )

9. Paragraph ( ¶ )

10. Crotchets [ ]

11. Quotation ( " )

12. End of a Quotation ( " )

13. Section ( § )

14. Braces ( { } )

G 4

Q. What



Q. What is the use of an *Apostrophe*?

A. An *Apostrophe* ( ' ) which is placed at the head of letters, shews that some letter or letters are left out; as *can't* for *cannot*; *would* for *would*.

Q. What is the use of an *Asterisk*?

A. An *Asterisk* ( \* ) refers to some remark in the margin, or at the foot of the page. Several of them joined together signify, that there is something deficient or immodest in the passage; thus, \* \* \*.

Q. What is the use of a *Caret*?

A. A *Caret* shews, that some letter, syllable, or word is left out by mistake; and this mark is put under the interlineation in the exact place where it ought to come in; as,

*We should talk extremely little <sup>of</sup> ourselves.*

^

Q. What is the use of a *Circumflex*?

A. A *Circumflex* ( ^ ) which has nearly the same shape as a *Caret*, is placed over some vowel of a word, to denote a long syllable; as *Euphrâtes*.

Q. What is the use of a *Dialysis*?

A. A *Dialysis* ( ·· ) placed over the last of two vowels shews, that they are to be pronounced separately, and do not form a diphthong; as *Aresilaüs*, *Archelaüs*.

Q. What is the use of a *Hypphen*?

A. A *Hypphen* ( - ) placed at the end of a line, shews, that the last word is not finished, but that part of it begins the next line. It also serves to join compound words together; as *a man-servant*, *a maid-servant*.

Q. What is the use of an *Index*?

A. An *Index* ( ☞ ) or fore finger pointing, shews that the passage, to which it is prefixed, contains something remarkable.

Q. What is the use of an *Obelisk*?

A. An *Obelisk* ( † ) or dagger, answers the same end as an *Asterisk*, that is, it directs to some note or remark in the margin, or at the bottom of the page. Many other marks are used for this purpose; such as parallel lines ( || ); a double *Obelisk*, or obeliiks formed in different

ferent manners (§§§); figures (1. 2. 3, &c.); or letters (a. b. c. &c.)

Q. What is the use of a *Paragraph*?

A. A *Paragraph* (¶) is seldom used but in the Bible, and denotes the beginning of a new subject.

Q. What is the use of *Crotchets*?

A. *Crotchets* or *Brackets* [ ] serve nearly the same purpose as a *Parenthesis*; that is, they inclose a short sentence in the body of a longer one; but they are most commonly used to include a reference to some other book, or to another part of the same book; thus [See *Locke on the Human Understanding.*] [See this *Grammar*, Part I. Chap. 2.]

Q. What is the use of a *Quotation*?

A. A *Quotation* (") is put at the beginning of any passage that is cited out of another author.

Q. What is the use of the *End of a Quotation*?

A. The *End of a Quotation* (") shews that the passage cited is completely finished.

Q. What is the use of a *Section*?

A. A *Section* (§) is used in dividing books or chapters into smaller parts. It is likewise sometimes used as a mark of reference to the margin, or to the bottom of the page.

Q. What is the use of *Braces*?

A. *Braces* } are used to join several lines together, especially in poetry; as,

" But true expression, like th' unchanging sun,  
Clears, and improves whate'er it shines upon,  
It gilds all objects, but it alters none."

}  
Pope.

Q. Are the rules of pointing fixed and established?

A. No; they are extremely arbitrary, and depend very much upon the fancy of the writer. In general, however, it may be observed, that, next to a proper choice and arrangement of words, there is nothing contributes more to clearness of style than accurate pointing; and that it is possible for pointing to be so very inaccurate, as to render even a good writer obscure, and a bad writer absolutely unintelligible.

## C H A P. II.

## Of ABBREVIATIONS.

2. **W**HAT do you mean by an *Abbreviation*?

*A.* An *Abbreviation*, or *Contraction* of a word, is when one or more letters of it are made to stand for the whole; a period or full stop being put immediately after such letter or letters.

2. Which are the principal *Abbreviations*?

*A.* They are those that follow:

*A.* Answer.

*A. B.* or *B. A.* Batchelor of Arts.

*Abp.* Archbishop.

*A. D.* *Anno Domini*, in the Year of our Lord.

*A. M.* *Artium Magister*, Master of Arts; or *Anno Mundi*, in the Year of the World.

*Ana*, a physical term, signifying the like quantity.

*Ap.* Apostle, April.

*A. R.* *Anna Regina*, Queen Anne; or *Anno Regni*, in the Year of the Reign.

*Ast. P. G. C.* Professor of Astronomy in Gresham College.

*Aug.* August.

*Bart.* Baronet.

*B. D.* Batchelor of Divinity.

*Bp.* Bishop.

*B. V.* Blessed Virgin.

*C. C. C.* *Corpus Christi* College.

*Chap.* Chapter.

*Cl.* Clerk, Clergyman.

*Cr.* Creditor.

*C. R.* *Carolus Rex*, King Charles.

*C. S.* *Custos Sigilli*, Keeper of the Seal.

*C. P. S.* *Custos privati Sigilli*, Keeper of the Privy Seal.

*D.* Duke, Dutchy, Duches, &c.

*D.* *Denarius*, a penny.

*D. D.* Doctor of Divinity.

*Dr.* Doctor or Debtor.

*Dec.* or *iober*, December.

*Deut.* Deuteronomy.

*D<sup>o</sup>.* *Dit.* *Ditto*, the same.

*E.* Earl, East.

*E. G.* or *Ex. Gr.* *Exempli gratia*, as for example.

*Feb.* February.

*F. R. S.* Fellow of the Royal Society.

*Gen.* Genesis.

*G. R.* *Georgius Rex*, King George; or *Gulielmus Rex*, King William.

*H. S.* *Hic Situs*, Here lies.

*Ibid.* *Ibidem*, In the same place.

*Id.* *Idem*, The same.

*i. e. id est*, that is.

*I. H. S. Iesus Hominum*  
Salvator, Jesus the Sa-  
viour of Men.

*Jan.* January.

*J. D. Juris Doctor*, Doc-  
tor of Law.

*J. U. D. Juris Utriusque*  
Doctor, Doctor of both  
Laws, that is, of the  
Civil and Canon Law.

*J. R. Jacobus Rex*, King  
James.

*Jul.* July, Julius.

*Jun.* June, Junius.

*K.* King.

*Knt.* Knight.

*L. liber*, a book; *Libra*,  
a pound sterling.

*lb.* a pound weight.

*Ld.* Lord.

*L. J. C.* Lord Chief Jus-  
tice.

*L. L. D. Legum Doctor*,  
Doctor of Laws.

*L. S. Locus Sigilli*, the  
Place of the Seal in  
Writings.

*M. A.* Master of Arts.

*Mar.* March.

*M. D. Medicinæ Doctor*,  
Doctor of Physic.

*Mr.* Master.

*Mrs.* Mistress.

*MS.* Manuscript.

*MSS.* Manuscripts.

*M. S. Memoria Sacrum*,  
sacred to the Memory.

*N. B. Nota Bene*, mark  
well.

*N. S.* New Stile.

*Nov. or 9ber*, November.

*O. S.* Old Stile.

*Oct. or 8ber*, October.

*Oz.* Ounce.

*p. per*, by.

*Per cent. Per centum*, by  
the hundred.

*P. M. G.* Professor of Mu-  
sic in Gresham College.

*Prof. Th. Gr. Professor*  
*Theologiæ Greshamiensis*,  
Professor of Divinity in  
Gresham College.

*P. S.* Postscript.

*Q.* Queen, or Question.

*q. Quadrans*, a farthing.

*q. d. quasi dicat*, as if he  
should say.

*q. l. quantum libet*, as much  
as you please.

*q. j. quantum sufficit*, a suf-  
ficient quantity.

*R. Rex*, King; *Regina*,  
Queen.

*R. P. Regius Professor*,  
King's Professor.

*R. S. S. Regiæ Societatis*  
*Socius*, Fellow of the  
Royal Society.

*S. or St.* Saint.

*S. Solidus*, a Shilling.

*S. A. Secundum Artem*,  
according to Art.

*S. N. Secundum Natu-  
ram*, according to Na-  
ture.

*S. T. P. or S. S. T. P.*  
*Sanctæ*, or *Sacro-sanctæ*  
*Theologiæ Professor*, Pro-  
fessor of Divinity.

*Sep. or 7ber*, September.

*V. D. M.*



*V. D. M. Verbi Dei* (or *Divini*) *Minister*, a Preacher of God's Word. | *viz. videlicet*, that is. *Ec. et cetera*, and the rest, or, and so forth.  
*v. vide*, see.

Q. Are these all the *Abbreviations* that are used?

A. No; these are only the principal ones; there are many other *Abbreviations* used; so many indeed, that to enumerate them all would be a task equally difficult and irksome. It may not, however, be improper to observe, that the best writers use the fewest *Abbreviations*.

Q. Do not more single letters come together in some *Abbreviations*, than in any of the instances you have given?

A. Yes, especially in inscriptions upon coins and medals. The inscription upon our own coin will furnish an example. It runs thus: GEORGIUS III. DEI GRATIA, M. B. F. ET H. REX. F. D. B. ET L. D. S. R. I. A. T. ET E. That is, *Georgius Tertius, Dei Gratiâ, Magnæ Britannicæ, Franciæ, & Hiberniæ Rex, Fidei Defensor, Brunswicii & Luneburgi Dux, Sacri Romani Imperii Archi-Thesaurarius & Elector*. GEORGE the Third, by the Grace of God, King of Great-Britain, France, and Ireland, Defender of the Faith, Duke of Brunswick and Lunenburg, Arch-treasurer and Elector of the Holy Roman Empire.



## C H A P. III.

### Of NUMBERS and FIGURES.

Q. HOW are *Numbers* expressed?

A. *Numbers* are expressed either by these seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by these ten characters, *viz.* 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Q. What is the signification of these *Numerals* and *Figures*?

A. I. signifies One. V. Five. X. Ten. L. Fifty. C. a Hundred. D. Five Hundred. M. a Thousand.

1. signifies One. 2. Two. 3. Three. 4. Four. 5. Five. 6. Six. 7. Seven. 8. Eight. 9. Nine. 0 Nothing.

Q. Have you any thing else to observe concerning the *Numeral Letters*.

A. It is to be observed, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater as many as the less one stands for; but if it be placed after a greater, it adds to it as many as the less one represents. Example: The letter V. stands for *Five*. I. placed before it takes *one* from it, and makes both together stand but for *Four*: thus IV. But I. placed after the V. adds *one* to it, and makes both together stand for *Six*; thus VI. More examples:

IV. Four,	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. a Hundred.	CX. a Hundred and ten.

Q. Have you any thing else to observe concerning the *Characters* or *Figures*?

A. It is to be observed,

1. That *Cyphers* on the right hand of *Figures* increase their value ten times; as 1 One, 10 Ten, 100 a Hundred, 600 Six Hundred, 6000 Six thousand: but on the left hand they signify nothing: as 01, 001, make but *One*, 02, 002, 0002, make but *Two*.

2. That a *Figure* at every remove from the right hand increases its value *ten* times, as 8 *Eight*, 87 *Eighty-Seven*, 876 *Eight Hundred and Seventy-Six*, 8765 *Eight Thousand Seven Hundred and Sixty-Five*.

Here follows a more complete Example of the use of *Numeral Letters* and *Figures*.

FIGURES.

NUMERAL LETTERS.

1. One  
2. Two  
3. Three  
4. Four  
5. Five  
6. Six

I  
II  
III  
IV  
V  
VI

7. Seven

7. Seven	VII
8. Eight	VIII
9. Nine	IX
10. Ten	X
11. Eleven	XI
12. Twelve	XII
13. Thirteen	XIII
14. Fourteen	XIV
15. Fifteen	XV
16. Sixteen	XVI
17. Seventeen	XVII
18. Eighteen	XVIII
19. Nineteen	XIX
20. Twenty	XX
21. Twenty-one	XXI
22. Twenty-two	XXII
23. Twenty-three	XXIII
24. Twenty-four	XXIV
25. Twenty-five	XXV
26. Twenty-six	XXVI
27. Twenty-seven	XXVII
28. Twenty-eight	XXVIII
29. Twenty-nine	XXIX
30. Thirty	XXX
40. Forty	XL
50. Fifty	L
60. Sixty	LX
70. Seventy	LXX
80. Eighty	LXXX
90. Ninety	XC
100. One Hundred	C
200. Two Hundred	CC
300. Three Hundred	CCC
400. Four Hundred	CCCC
500. Five Hundred	D or I <sup>o</sup>
600. Six Hundred	DC or I <sup>o</sup> C
700. Seven Hundred	DCC or I <sup>o</sup> CC
800. Eight Hundred	DCCC or I <sup>o</sup> CCC
900. Nine Hundred	DCCCC or I <sup>o</sup> CCCC
1000. One Thousand	M. or CI <sup>o</sup>
1787. One Thousand Seven Hundred and Eighty-seven	} MDCCCLXXXVII.

N. B. Numbers are sometimes expressed by small Roman Letters, as i. *one*, ii. *two*, iv. *four*, xii. *twelve*.



# C H A P IV.

DIRECTIONS *for* SUPERSCRIBING LETTERS, *and* ADDRESSING PERSONS *of* DIFFERENT RANKS *and* CONDITIONS.

SUPERSCRPTION.

ADDRESS.

## To the R O Y A L F A M I L Y.

To the King; or	}	Sir, or May it please your Majesty.
To the King's most Excellent Majesty.		
To his Royal Highness,	}	Sir, or May it please your Royal Highness. <i>x</i>
the Prince of <i>Wales</i> .		

In the same manner to any other branch of it, varying only the superscription and address, according to the difference of title and sex.

## To the N O B I L I T Y.

To his Grace <i>A</i> .	}	My Lord Duke, Your Grace.
Duke of <i>B</i> .		
To the most noble <i>A</i> .	}	My Lord Marquis, Your Lordship.
Marquis of <i>B</i> .		
To the Rt. Hon. <i>A</i> .	}	My Lord, Your Lordship.
Earl of <i>B</i> .		
To the Rt. Hon. <i>A</i> .		
Lord Viscount <i>B</i> .		
To the Rt. Hon. <i>A</i> .	}	
Lord <i>B</i> .		

The Ladies are addressed according to the rank of their husbands.

All the sons of Dukes and Marquisses, and the eldest sons of Earls, have, by the courtesy of England, the title of *Lord* and *Rt. Hon*.

The younger sons of Earls, and all the sons of Viscounts and Barons, are stiled *Honourable*, and *Esquires*; as,



To the Hon. *A. B.* Esq;

Sir.

All the daughters of Dukes, Marquisses, and Earls are *Ladies*. All the daughters of Viscounts and Barons are *Honourable*; as,

To the Hon. *A. B.*

Madam.

The title of *Right Honourable* is given to all *Privy Counsellors*, to the Lord Mayor of *London, York, and Dublin*, and to the Lord Provost of *Edinburgh*.

All persons bearing the King's commission, are stiled *Honourable*; and every servant to the King on the civil or military list, or to any of the Royal Family, is stiled *Esquire*.

## To the P A R L I A M E N T.

To the Rt. Hon. the  
Lords Spiritual and  
Temporal, in Parlia-  
ment assembled.

My Lords,  
May it please your  
Lordships.

To the Hon. the Knights,  
Citizens, and Burges-  
ses, in Parliament as-  
sembled.

Gentlemen,  
May it please your  
Honours.

To the Rt. Hon. *A. B.*  
Esq; Speaker of the  
House of Commons. \*

Sir.

## To the C L E R G Y.

To the most Reverend  
Father in God *A.*  
Lord Archbishop of *B.*

My Lord,  
Your Grace.

To the Rt. Rev. Father  
in God *A.* Lord Bp.  
of *B.*

My Lord,  
Your Lordship.

To the Rev. *A. B. D. D.*  
Dean of *C.* or Arch-  
deacon, or Chancellor  
of *D.* or Prebendary,  
&c.

Rev. Doctor.  
Mr. Dean.  
Rev. Sir.

\* He is generally a Member of his Majesty's most Honourable Privy Council.

All Rectors, Vicars, Curates, Lecturers, and Clergymen of inferior denominations, are stiled *Reverend*.

The officers of his Majesty's household are addressed either according to their rank and quality, or according to the nature of their office.

The Commissioners of the civil list are addressed according to their rank, and are stiled *Right Honourable*; as,

To the Right Hon. the Lords Commissioners of the Treasury, of the Admiralty, of Trade and Plantations, &c.—Your Lordships.

The Commissioners of the customs, excise, stamp-duty, salt-duty, navy, &c. are stiled *Honourable*; and if any of them are Privy Counsellors, they are stiled collectively *Right Honourable*—Sirs, Your Honours.

In the *Army*, all noblemen are stiled according to their rank, with the addition of their employ.

All Colonels were formerly stiled *Honourable*; as, The honourable Colonel *A. B.* But this method of addressing them is now seldom used. They are commonly addressed by their names only; as Colonel *A. B.* All inferior officers have the name of their employment set before their real name; as Major *A. B.* Captain *C. D.* &c.

In the *Navy*, all noblemen are stiled according to their quality and office; and all Admirals, who are not Peers, are stiled *Honourable*.

The other officers, as in the army.

All Ambassadors have the title of Excellency added to their quality; as have all Plenipotentiaries, and Governors abroad, and the Lords Justices of *Ireland*.

All Judges, if Privy Counsellors, are stiled *Right Honourable*; if not, *Honourable*; as,

To the Right Honourable *A. B.* Lord Chancellor.

To the Right Honourable Sir *C. D.* Lord Chief Justice.

To the Honourable *E. F.* Esq; Lord Chief Baron.

To the Honourable *G. H.* Esq; one of the Justices of, &c.

All other Gentlemen of the law are stiled according to their rank or office; every Barrister having the title of *Esquire* given him.

All

All Gentlemen in the Commission of the Peace have the title of *Esquire* and *Worshipful*; as have all Sheriffs and Recorders.

The Aldermen and Recorder of *London* are stiled *Right Worshipful*; as are all Mayors of Corporations, except Lord Mayors.

The Governors of hospitals, colleges, &c. if consisting of Magistrates, or having any such among them, are stiled *Right Worshipful*, or *Worshipful*, as their titles may be.

Incorporated Bodies are called <i>Honourable</i> ; as,	
To the Honourable Court	} Gentlemen,
of Directors of the East-India Company.	
	Your Honours.

To the Honourable the Governor, Deputy-Governor, and Directors of the Bank of England.	} Gentlemen,
	Your Honours.

Or else <i>Worshipful</i> ; as,	
To the Master and Wardens of the Worshipful Company of Mercers.	} Gentlemen,
	Your Worships.

It is usual to give the title of *Lady* to the wife of a Knight or Baronet.

The title of *Esquire* is commonly given to every Gentleman of an independent fortune.

The method of addressing men of trade and business is so well known, that it is needless to describe it.

## P A R T VI.

### C H A P. I.

Of the ARRANGEMENT of WORDS  
in a Sentence.

2. **W**HAT is the best *Arrangement of words* in a sentence?

A. That which prevents all ambiguity, and brings out the sense clear and distinct.

2. Have

Q. Have you not treated this subject in the article of Syntax?

A. Yes, but not with sufficient accuracy.

Q. What farther observations have you to make upon it?

A. It is necessary to premise, that there are two kinds of style, the *natural*, and the *inverted* or *transposed*.

Q. What do you mean by a *natural Style*?

A. That where the order of the words corresponds with the natural order of the ideas that compose the thought; or to speak more plainly, that where the words succeed each other in the order of construction.

Q. What do you mean by an *inverted* or *transposed Style*?

A. That where the words are thrown out of their natural order, with a view of rendering the sense more distinct, or the sound more melodious.

Q. Give some examples of the *natural Style*?

A. "A man may equally affront the company he is in, by engrossing all the talk, or observing a contemptuous silence." *Spectator.*

"Our lives are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do." *Ibid.*

"A little learning is a dangerous thing;  
Drink deep, or taste not the Pierian spring."

*Pope.*

"A perfect judge will read each work of wit  
With the same spirit that its author writ."

*Ibid.*

In these examples the words succeed each other in the order of construction, nor is it possible to put them into any order that is more natural.

Q. Give some examples of an *inverted* or *transposed Style*?

A. "Of the fashions prevalent in every country, a few have arisen, perhaps, from particular temperatures of the climate, a few more from the constitution of the government." *Adventurer.*

Here



Here, to render the sound more melodious, and perhaps the sense more distinct, the order of the words is *inverted* or *transposed*; for the natural order is this; "A few of the fashions, prevalent in every country, have arisen, perhaps, &c.

"Achilles' wrath, to Greece the direful spring  
Of woes unnumber'd, heav'nly goddess! sing."

*Pope's Homer's Iliad.*

The natural order is this: "Heav'nly goddess! sing Achilles' wrath, the direful spring of unnumber'd woes to Greece."

"Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater man  
Restore us, and regain the blissful seat,  
Sing heav'nly muse!"

*Milton.*

The natural order is this; "Heav'nly muse! sing of man's first disobedience, &c.

"———on a sudden open fly,  
With impetuous recoil and jarring sound,  
Th' infernal doors."

*Ibid.*

The natural order is this; "Th' infernal doors fly open on a sudden, with impetuous recoil and jarring sound."

Q. As you have now shewn the difference between a *natural style*, and an *inverted* or *transposed one*, I desire to know what you have to say concerning the arrangement of words in a sentence.

A. Not only single words, but the members of a sentence ought to be placed next to those which they are intended to qualify or affect: if they are not, they will create ambiguities; they will either lead to a wrong sense, or they will render the sense doubtful and uncertain.

Q. Give an example, where the wrong placing of a word leads to a wrong sense.

A. "The time of the election of a Poet-laureat being now at hand, it may be proper to give some account of the rites and ceremonies anciently used at that

that solemnity, and *only* discontinued through the neglect and degeneracy of latter times."

*Guardian.*

Here the adverb *only* seems to qualify the participle *discontinued*; whereas it is intended to qualify the nouns *neglect* and *degeneracy*: the arrangement therefore ought to be thus:

The time of the election of a Poet-laureat being now at hand, it may be proper to give some account of the rites and ceremonies anciently used at that solemnity, and discontinued through the neglect and degeneracy *only* of later times.

Q. Give an example where the wrong placing of a member of a sentence, leads to a wrong sense.

A. "A great stone that I happened to find *after a long search* by the sea-shore, served me for an anchor.

*Swift.*

From the arrangement of the members of this sentence one would be tempted to think that the search was confined to the sea-shore; whereas the meaning is, that the great stone was found by the sea-shore: the arrangement therefore ought to be thus:

A great stone, that, *after a long search*, I happened to find by the sea-shore, served me for an anchor.

Q. Give an example where the wrong placing of a word renders the sense doubtful and uncertain.

A. "Nor does this false modesty expose us *only* to such actions as are indiscreet, but very often to such as are highly criminal."

*Spectator.*

From this order of the words it is doubtful, whether the adverb *only* relates to the preceding or to the following member of the sentence; whereas the sense requires that it should relate to the following: the order therefore should be,

"Nor does this false modesty expose us to such actions *only* as are indiscreet, &c.

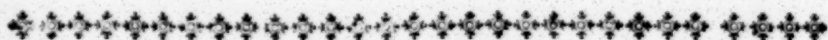
Q. Give an example where the wrong placing of a member renders the sense doubtful and uncertain.

A. "Socrates, who was the most renowned among the Heathens both for wisdom and virtue, *in his last moments*,

*moments*, desires his friends to offer a cock to *Æsculapius*.” *Ibid.*

From the order, in which the members of this sentence are placed, it is doubtful, whether the words in *his last moments* relate to what goes before, or to what follows; but as the sense requires, that they should relate to the latter, the sentence ought to be arranged thus:

“Socrates, who was the most renowned among the Heathens both for wisdom and virtue, desires his friends, in *his last moments*, to offer a cock to *Æsculapius*.”



## C H A P. II.

### DIRECTIONS *for* READING *with* PROPRIETY *and* GRACE.

Q. WHAT are the principal things to be observed in reading?

A. The *Pauses*, the *Accent*, the *Emphasis*, the *Cadence*, and the *Tone of Voice*.

Q. What have you to observe with regard to the *Pauses*, and the *Accent*?

A. They have been already explained (*See pages 113, 114, &c. 124, 125, &c.*) I shall only observe here, that we ought to take great care to make proper stops at the several *points* or *pauses*, and to lay the *accent* on the proper syllable.

Q. What is the *Emphasis*?

A. The *Emphasis* is the same with regard to a word, that the *accent* is with regard to a syllable; for as the *accent* raises the voice upon a particular syllable, so the *Emphasis* raises it upon a particular word: and to lay an *Emphasis* upon a word, is only to pronounce it with a stronger voice than any other word in the sentence.

Q. How shall we know the *emphatical word* in a sentence?

A. By attending carefully to the chief design of the writer or speaker; and that word which shews his chief design, must necessarily be the *emphatical word*; as in  
this

this question, "*Who* is there?" *Who* is evidently the emphatical word.

Q. May not a sentence contain several *emphatical words*?

A. It may; as,

"Some have at first for *wits*, then *poets* past,  
Turn'd *critics* next, and prov'd plain *fools*, at last."

Pope.

Here the words *wits*, *poets*, *critics*, and *fools* are all of them *emphatical*.

Q. Is it not of great consequence to know which is the *emphatical word* in a sentence?

A. Of so great, that the meaning of the same sentence may be very different, according to the different words on which you lay the *emphasis*. The following example will make the matter plain:

*Will you ride to Town to-day?*

This question is capable of being taken in four different senses, according to the different words on which the *emphasis* is laid.

1. If it be laid on the word *you*, the answer may be, *No, but my brother will.*

2. If it be laid on the word *ride*, the answer may be, *No, but I shall walk.*

3. If it be laid on the word *town*, the answer may be, *No, for I must go into the country.*

4. If it be laid on the word *to-day*, the sense is something different from all these, and the answer may be, *No, but I shall to-morrow.*

Thus it appears, that the placing the *emphasis* upon the right word, is not only requisite to make us read or speak with propriety, but is even sometimes indispensably necessary to determine the sense of what we read or speak.

Q. What is *Cadence*?

A. *Cadence* is just the reverse of *emphasis*. *Emphasis* raises the voice; *Cadence* lowers it; or to speak more clearly, there is in reading, as well as in singing, a certain note, which is called the key-note, and is that with which we commonly begin to read. *Emphasis* raises the voice above this note; *Cadence* brings it down to it: and in the easy transition of the voice from the one  
of



of these to the other, the art of reading gracefully does, in a great measure, consist.

Q. How ought we to manage the tone of our *voice*?

A. We ought to manage it in such a manner, as to accommodate it to the nature of what we read: in other words, we should read with such an expressive *tone* as to render the sound an echo to the sense. In reading a plain narrative, there is no occasion for any variety of *tones*: the *pauses*, the *accent*, the *emphasis*, and the *cadence*, are the only things to be observed in reading matters of this kind. But in expressing the different passions and affections of the mind, a great variety of *tones* must necessarily be employed; each passion being expressed by a *tone* peculiar to itself. Thus *Love* is expressed by a soft, smooth, languishing tone; *Anger*, by a strong, vehement, and elevated one; *Joy*, by a quick, sweet, and clear tone; *Sorrow*, by a low, flexible, interrupted one; *Fear*, by a dejected, tremulous, hesitating tone; *Courage*, by a full, bold, and loud one: and so of all the other passions.

Q. What is the best method of learning how to assume these several *tones of voice*, when necessary?

A. By carefully observing the manner of those who are most noted for graceful reading or speaking. But a more effectual way still is, really to feel the very passions contained in the passage we read, and then there is no fear but we shall express them naturally; for, making allowance for the difference of temper and complexion, the outward expression of the passions is nearly the same in all persons whatever. If, therefore, we would read naturally, that is properly and gracefully, we must make ourselves complete masters of the subject: we must not only take in the full sense, but enter into the spirit of our author: for we can never convey his ideas, with sufficient force, to another, till we feel them ourselves: we can never read an author well, whom we do not perfectly understand and truly relish.

Q. Will the same rules serve for reading poetry as for reading prose?

A. They will, with these two exceptions.

i. At

1. At the end of every line, though there be no pause in the sense, we ought to make a little pause in the reading, about half as long as at a comma, just to shew that the line is finished.

2. To favour the measure or melody of the verse, two syllables may sometimes be contracted into one, or the accent transferred from one syllable to another. The first of the two following lines affords an instance of both these exceptions:

“ Gen’rous converse; a soul exempt from pride;  
And love to praise, with reason on his side.”

Pope.

The word *generous* consists properly of three syllables, which are here contracted into two.

The word *converse* is here a noun, and therefore ought to have the accent on the first syllable; but, for the sake of the measure, it has it on the last.

2. Do not some Grammarians make a third exception?

A. Yes: they say, that certain words must be sounded differently, according to the words with which they rhyme. The word *liberty*, for instance, if it rhymes with *free*, *knee*, or any other word ending in *ee*, must, they say, be sounded as if it were written *libertee*; and if it rhymes with *cry*, *fly*, or any other word ending in *y*, it must be sounded as if it were written *liberti*. But this method of sounding words so as to make them rhyme more perfectly, however common it might be in former times, is now grown obsolete, the best readers giving to every word, in poetry as well as prose, its true and proper sound without any regard to the rhyme. It may not, however, be amiss to observe this method a little in songs and other poems set to musick; and indeed the custom of altering the sound of words, for the sake of rhyme, seems to have taken its rise from the supposition, that all poetry was to be read as if it were set to musick; a supposition utterly groundless, and which, were it adopted, would produce a strange jargon in reading the

works even of our most melodious poets; witness the following couplet of *Pope*, where the concluding words cannot be founded in the same manner without the utmost violence:

“Just as a blockhead rubs his thoughtless *skull*,  
And thanks his stars he was not born a *fool*.”

*Pope.*

So,  
“Or, as Ixion fix’d, the wretch shall *feel*  
The giddy motion of the whirling *mill*.”

*Ibid.*

Many other examples might be given from the same Author, who yet, in the art of rhyming, excels all other Poets.



## C H A P. III.

### Of the TROPES and FIGURES of RHETORIC.

2. **W**HAT is *Rhetoric*?

*A. Rhetoric* is the art of speaking and writing, not merely with propriety, but with elegance, spirit, and dignity, in order to instruct, persuade, and please.

2. What means does it chiefly employ for this purpose?

*A. Tropes and Figures.*

2. What is a *Trope*?

*A. A Trope* is a word removed from its first and natural signification, and applied to something else, which it does not originally signify, but only stands for it, on account of some affinity or resemblance which it has to it: As in this sentence, *God is my Rock*. Here the *trope* lies in the word *Rock*, which, in its primary and proper sense, signifies a solid mass of stone that can stand without shaking, and is the support of all things. Yet because a rock is firm and immovable, and a building is built on it, it is used to signify

it excites in our minds an idea of God's never-failing power, and the steady support which good men receive from their dependence upon him.

Q. What is a *Figure*?

A. A *Figure* is the same with regard to a whole sentence, that a *Trope* is with regard to a single word: or rather, it is a manner of speaking different from the common one, and more emphatical; expressing a passion, or containing a beauty.

Q. What are the principal *Tropes*?

A. *Metaphor*, *Allegory*, *Metonymy*, *Synecdoche*, *Hyperbole*, *Irony*, and *Catachresis*.

Q. What is a *Metaphor*?

A. A *Metaphor* is a strange word put for a proper one, on account of its resemblance and relation to it; or, to be more particular, it is a *simile* or *comparison*, intended to inforce and illustrate the thing we speak of, without the sign of comparison. Thus, if we say, *God is a shield to good men*, it is a *Metaphor*, because the sign of the comparison is not expressed, though the resemblance, which is the foundation of the *trope*, is plain; for as a shield guards him that bears it from the attacks and strokes of an enemy, so the providence of God protects good men from all kind of danger. But if we say, *God is as a shield to good men*, then it becomes a *simile* or *comparison*: so that a *metaphor* is a stricter and closer *comparison*, and a *comparison* a looser and less compact *metaphor*.

Q. What is an *Allegory*?

A. An *Allegory*, according to some, is a continuation of metaphors through the same sentence or discourse: according to others, it is a sentence or discourse, in which one thing is expressed, and another understood, and is nearly a-kin to a parable or fable. Thus;

“ There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows, and in miseries.”

*Shakespeare.*



“ Farewell, a long farewell, to all my greatness !  
 This is the state of man ; to-day he puts forth  
 The tender leaves of hope ; to-morrow blossoms,  
 And bears his blushing honours thick upon him ;  
 The third day comes a frost, a killing frost,  
 And when he thinks, good easy man, full surely  
 His greatness is a ripening, nips his root,  
 And then he falls as I do.”

*Ibid.*

In conducting an *Allegory*, care should be taken to continue the same metaphor from beginning to end, as nothing is more absurd than a mixture of metaphors.

Q. What is a *Metonymy* ?

A. A *Metonymy* is the putting of one name for another, which it may properly stand for on account of the near relation there is between them. Thus a humane prince is called a *Titus* ; a cruel one, a *Nero* ; and a great Conqueror, an *Alexander*.

Q. What is a *Synechdoche* ?

A. A *Synechdoche* puts the whole for a part, or a part for the whole ; as,

“ Thy growing virtues justify’d my cares,  
 And promis’d comfort to my silver hairs.”

*Pope’s Homer’s Iliad.*

That is, to me in my *old age*.

“ The silent heart, which grief assails.”

*Parnel.*

The peculiar beauty of this figure consists in marking that part which makes the greatest figure.

Sometimes a single collective word expresses multitudes with more force and energy than plurals could do : as,

“ While all its throats the gallery extends,  
 And all the thunder of the pit ascends.”

*Pope.*

That is *the people in the gallery, and the people in the pit.*

Q. What is an *Hyperbole* ?

A. An

*A.* An *Hyperbole* is a trope that goes beyond the bounds of strict truth, and represents things as greater or smaller, better or worse, than they really are: as,

“Milton’s strong pinion now not heav’n can bound,  
Now serpent-like in prose he sweeps the ground.”

*Pope.*

Cassius speaking of Cæsar, says,

“Why man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonourable graves.”

*Shakespeare.*

2. What is *Irony*?

*A.* *Irony* is laughing at a man under disguise, by appearing to praise or speak well of him, when we really mean the contrary. Thus we sometimes say, “He is a pretty fellow truly,” when we mean to insinuate, “that he is a very contemptible fellow.” The odious, or ridiculous character of the person praised, and the air of derision with which we bestow our compliments, plainly shew that our words ought to be taken in a sense directly opposite to their natural one.

*Sarcasm* is a trope of nearly the same nature. It consists properly in insulting a dying or dead person with taunts and scoffs; but every keen, satyrical expression is distinguished by the name of a *Sarcasm*.

2. What is *Catachresis*?

*A.* *Catachresis*, or *Abuse*, borrows the name of one thing to express another; which either has no proper name of its own, or if it has, the borrowed name is more surprising and agreeable on account of its novelty and boldness: thus,

Phemius! let acts of gods, and heroes old,  
What ancient bards in hall and bow’r have told,  
Attemper’d to the lyre, your voice employ,  
Such the pleas’d ear will drink with silent joy.

*Pope’s Homer’s Odyssey.*

Q. What are the principal figures of Rhetoric?

A. Exclamation, Doubt, Correction, Suppression, Omission, Apostrophe or Address, Suspension, Interrogation, Prevention, Concession, Repetition, Periphrasis or Circumlocution, Amplification, Omission of Copulatives, Opposition, Comparison, Lively Description, Vision or Image, Prosopopœia or Personification, Change of Time, Change of Persons, Transition, Sentence, and Epiphonema.

Q. What is Exclamation?

A. Exclamation expresses the breaking out and vehemence of any passion: as,

“O wretched state! O bosom black as death!  
O lined soul! that struggling to be free  
Art more engag’d!”

Shakespeare.

“———Help, angels, make assay,  
Bow stubborn knees, and heart with strings of steel  
Be soft as sinews of the new-born babe;  
All may be well.”

Q. What is Doubt?

A. Doubt expresses the debate of the mind with itself upon any pressing difficulty; as,

“What should he do? or seek his old abodes?  
Or herd among the deer, and skulk in woods?  
Here shame dissuades him, there his fear prevails,  
And each by turns his aching heart assails.”

Addison.

“It must be so—Plato, thou reason’st well—  
Ere whence this pleasing hope, this fond desire,  
This longing after Immortality?  
Or whence this secret dread, and inward horror,  
Of falling into nought? Why thrinks the soul  
Back on herself, and startles at destruction?  
’Tis the divinity that moves within us;  
’Tis heav’n itself that points out an hereafter,  
And intimates eternity to man.  
Eternity! thou pleasing, dreadful thought!  
Through what variety of untry’d being,  
Through what new scenes and changes must we pass!  
—The

—The wide, th' unbounded prospect lies before me;  
But shadows, clouds, and darkness rest upon it.  
Here will I hold. If there's a pow'r above us,  
(And that there is, all nature cries aloud  
Through all her works) he must delight in virtue;  
And that which he delights in must be happy.  
But when? or where? This world was made for Cæsar.  
I'm weary of conjectures—this must end 'em.

Thus am I doubly arm'd. My death and life,  
My bane and antidote are both before me.  
This in a moment brings me to an end;  
But this informs me I shall never die.  
The soul, secur'd in her existence, smiles  
At the drawn dagger, and defies its point:  
The stars shall fade away, the sun himself  
Grow dim with age, and nature sink in years;  
But thou shalt flourish in immortal youth,  
Unhurt amidst the war of elements,  
The wreck of nature, and the crush of worlds."

*Ibid.*

"To be, or not to be?—that is the question—  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them?—To die,—to sleep,—  
No more; and by a sleep, to say, we end  
The heart-ach, and the thousand natural shocks  
That flesh is heir to;—'tis a consummation  
Devoutly to be wish'd. To die—to sleep—  
To sleep? perchance to dream;—ay, there's the rub:  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause;—there's the respect  
That makes calamity of so long life:  
For who would bear the whips and scorns of time,  
Th' oppressor's wrong, the proud man's contumely,  
The pangs of despis'd love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of th' unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? Who would fardels bear,



To groan and sweat under a weary life,  
 But that the dread of something after death,  
 (That undiscover'd country from whose bourn  
 No traveller returns) puzzles the will,  
 And makes us rather bear those ills we have,  
 Than fly to others that we know not of?  
 'Thus conscience does make cowards of us all,  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought;  
 And enterprizes of great pith and moment  
 With this regard their currents turn awry,  
 And lose the name of action." *Shakespeare.*

2. What is *Correction*?

*A. Correction* is a figure, by which a man retracts or recalls what he had said or resolved: as, "What is it then can give men the heart and courage—but I recall that word, because it is not true courage, but fool-hardiness,—to out-brave the judgments of God?" *Tillotson.*

2. What is *Suppression*?

*A. Suppression* is a figure, by which a person in a rage, or any other disturbance of mind, speaks not out all he means, but suddenly breaks off his discourse. Thus the gentleman in *Terence*, extremely incensed against his enemy, only accosts with this abrupt saying, *Thou of all—that is, of all scoundrels the greatest*; but the violence of his passion choaked up his voice, and prevented his uttering the rest of the sentence.

2. What is *Omission*?

*A. Omission* is when an author pretends that he omits or conceals what he really declares: as, "I do not mention his treachery to his friends; I take no notice of his cruelty to his enemies; I pass over his ingratitude to his benefactors," &c.

2. What is *Apoptrophe*?

*A. Apoptrophe* or *Address* is, when, in a vehement commotion, a man turns himself on all sides, and applies to the living and the dead, to angels and men, to rocks, groves, and rivers; as,

"—Thou

—Thou sun, said I, fair light!  
And thou enlighten'd earth, so fresh and gay!  
Ye hills and dales, ye rivers, wood, and plains!  
And ye that live and move, fair creatures, tell,  
Tell, if ye saw, how I came thus, how here." *Milton.*

Q. What is *Suspension*?

A. *Suspension* begins and carries on a sentence in such a manner as pleases the reader all along, and keeps him in expectation of something considerable at the end: as,

"No ceremony that to the great belongs,  
Not the king's crown, nor the deputed sword,  
The marshal's truncheon, nor the judge's robe,  
Become them with one half so good a grace,  
As mercy does." *Shakespeare.*

Q. What is *Interrogation*?

A. *Interrogation* is, when the writer or speaker proposes questions and returns answers: not as if he were in a speech or continued discourse, but in dialogue or conference with his reader, hearer, or adversary: thus,

"Tell me, will you go about and ask one another,  
*What news?* What can be more astonishing news than this, that the *man of Macedon* makes war upon the *Athenians*, and disturbs the affairs of *Greece*? *Is Philip dead?* No, but he's sick. What signifies it to you whether he be dead or alive? For if any thing happen to this Philip, you'll immediately raise up another."

*Demosthenes.*

"To-morrow, didst thou say!  
Methought I heard Horatio say, To-morrow.  
Go to—I will not hear of it—To-morrow!  
'Tis a sharper, who stakes his penury  
Against thy plenty—who takes thy ready cash,  
And pays thee nought but wishes, hopes, and promises,  
The currency of idiots.—Injurious bankrupt,  
That gulls the easy creditor!—To-morrow!  
It is a period no where to be found  
In all the hoary registers of time,  
Unless perchance in the fool's calendar.  
Wisdom disclaims the word, nor holds society  
With those who own it. No, my Horatio,

'Tis fancy's child, and folly is its father;  
Wrought of such stuff as dreams are; and baseless  
As the fantastic visions of the evening.

But soft, my friend—arrest the present moments;  
For be assur'd, they all are arrant tell-tales;  
And though their flight be silent, and their path  
Trackless as the wing'd couriers of the air,  
'They post to heav'n, and there record thy folly;  
Because, though station'd on th' important watch,  
Thou, like a sleeping, faithless centinel,  
Didst let them pass unnotic'd, unimprov'd.  
And know, for that thou slumber'dst on the guard,  
Thou shalt be made to answer at the bar  
For every fugitive: and when thou thus  
Shalt stand impleaded at the high tribunal  
Of hood-wink'd justice, who shall tell thy audit!

Then stay the present moment, dear Horatio;  
Imprint the marks of wisdom on its wings.  
'Tis of more worth than kingdoms! far more precious  
Than all the crimson treasures of life's fountain.  
O! let it not elude thy grasp, but like  
The good old patriarch upon record,  
Hold the fleet angel fast, until he bless thee.

Dr. Cotton.

Q. What is *Prevention*?

A. *Prevention* is, when an author starts an objection, which he foresees may be made against any thing he affirms, desires, or recommends; and gives an answer to it: as,

"Our fathers lov'd rank ven'son. You suppose  
Perhaps, young men! our fathers had no nose.  
Not so: a buck was then a week's repast,  
And 'twas their point, I ween, to make it last." Pope.

Q. What is *Concession*?

A. *Concession* freely allows something that might yet bear a dispute, to obtain something that a man would have granted to him, and which he thinks cannot fairly be denied: as,

"I am, Sir, I own, a pimp, the common bane of youth, a perjured villain, a very pest; but I never did you an injury."

Terence.

Q. What

Q. What is *Repetition*?

A. *Repetition* is a figure which gracefully and emphatically repeats either the same words, or the same sense in different words: as,

“ Ay, ay; and she hath offer’d to the doom,  
(Which unrevers’d stands in effectual force)  
A sea of melting pearl, which some call tears;  
These at her father’s churlish feet she tender’d;  
With them, upon her knees, her humble self,  
Wringing her hands, whose whiteness so became them,  
As if but now they waxed pale for woe.  
But neither bended knees, pure hands held up,  
Sad sighs, deep groans, nor silver-shedding tears,  
Could penetrate her uncompassionate Sire.”

*Shakespeare.*

“ With thee conversing I forget all time;  
All seasons and their change, all please alike.  
Sweet is the breath of morn, her rising sweet,  
With charm of earliest birds; pleasant the sun,  
When first on this delightful land he spreads  
His orient beams, on herb, tree, fruit, and flow’r,  
Glist’ring with dew; fragrant the fertile earth  
After soft showers; and sweet the coming on  
Of grateful evening mild, the silent night  
With this her solemn bird, and this fair moon,  
And these the gems of heav’n, her starry train:  
But neither breath of morn, when she ascends  
With charm of earliest birds, nor rising sun  
On this delightful land, nor herb, fruit, flow’r,  
Nor grateful evening mild, nor silent night,  
With this her solemn bird, nor walk by moon,  
Or glittering star-light, without thee is sweet.”

*Milton.*

Q. What is *Periphrasis* or *Circumlocution*?

A. *Periphrasis* or *Circumlocution* is a figure, which, for the sake of decency or safety, and sometimes merely for variety or ornament, expresses a thing in more words than are necessary: as,



“ ————— Now is the pleasant time,  
The cool, the silent, save where silence yields  
To the night-warbling bird, that now awake  
Tunes sweetest his love-labour'd song—” *Milton.*

2. What is *Amplification*?

*A. Amplification* is when every chief expression in a period adds strength and force to what went before; and so the sense all along heightens, till the period be agreeably and vigorously closed: as,

“ What a piece of work is man! how noble in reason!  
how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!” *Shakespeare.*

*Climax* or *Gradation* is nearly allied to this figure: it is when the word or expression, which ends the first member of a sentence, begins the second, and so on till the period is closed: as,

————— Give me the cup,  
And let the kettle to the trumpets speak,  
The trumpets to the cannoneers within,  
The cannons to the heavens, the heavens to earth,  
Now the King drinks to Hamlet—” *Ibid.*

2. What is *Omission of Copulative*?

*A. Omission of Copulative* is, when the conjunctions, or little particles that connect words together, are left out, to represent haste, or eagerness of passion: as,

“ We will be revenged: revenge! about! seek!  
Burn! fire! kill! flap! let not a traitor live.” *Ibid.*

Sometimes a repetition of *copulatives* has likewise its beauty: it serves to shew, that every word in the sentence is emphatical: as

“ ————— Now from the north  
Of Norumbega, and the Samocid shore,  
Bursting their brazen dungeon, arm'd with ice,  
And snow, and hail, and stormy gust, and flaw,  
Boreas, and Cæcias, and Argettes loud,  
And Thracias rend the woods, and seas upturn.” *Milton.*  
2. What

2. What is *Opposition*?

*A.* *Opposition* is a figure, by which things very different or contrary are compared and placed together, that the difference may appear the more remarkable: as,

“His years but young, but his experience old;  
His head unmellow’d, but his judgment ripe.”

*Shakespeare.*

The character of a fop, and that of a rough warrior, are beautifully opposed or contrasted in the following passage:

“My Liege, I did deny no prisoners;  
But I remember, when the fight was done,  
When I was dry with rage, and extreme toil,  
Breathless and faint, leaning upon my sword;  
Came there a certain Lord, neat, trimly dress’d,  
Fresh as a bridegroom; and his chin, new reap’d,  
Shew’d like a stubble-land at harvest-home.  
He was perfum’d like a milliner;  
And ’twixt his finger and his thumb he held  
A pouncet-box, which ever and anon  
He gave his nose;—and still he smil’d and talk’d;  
And as the soldiers bare dead bodies by,  
He call’d them untaught knaves, unmannerly,  
To bring a slovenly, unhandsome corse  
Betwixt the wind and his nobility.  
With many holiday and lady terms  
He question’d me: among the rest demanded  
My pris’ners, in your Majesty’s behalf.  
I then all smarting with my wounds; being gall’d  
To be so pester’d with a popinjay;  
Out of my grief, and my impatience,  
Answer’d, neglectingly, I know not what;  
He should, or should not: for he made me mad,  
To see him shine so brisk, and smell so sweet,  
And talk so like a waiting gentlewoman,  
Of guns, and drums, and wounds; (God save the mark!)  
And telling me, the sovereign’st thing on earth  
Was parmacity for an inward bruise;  
And that it was great pity, so it was,  
This villainous saltpetre should be digg’d  
Out of the bowels of the harmless earth,  
Which many a good, tall fellow had destroy’d  
So cowardly; and but for these vile guns  
He would himself have been a soldier.”

*Ibid.*

" Here Thou, great Anna! whom three realms obey,  
Dost sometimes counsel take—and sometimes tea."  
*Pope's Rape of the Lock.*

" Not louder shrieks to pitying heav'n are cast,  
When husbands, or when lap-dogs, breathe their last."  
*Ibid.*

Q. What is *Comparison*?

A. *Comparison* beautifully sets off and illustrates a thing by comparing it to another, to which it bears a manifest relation and resemblance: as,

" ————— She never told her love,  
But let concealment, like a worm i' th' bud,  
Feed on her damask cheek; she pin'd in thought;  
And, with a green and yellow melancholy,  
She sat like patience on a monument,  
Smiling at grief."  
*Shakespeare.*

" ————— O thou Goddess,  
Thou divine nature! How thyself thou blazon'st  
In these two princely boys! They are as gentle  
As zephyrs blowing below the violet,  
Not wagging his sweet head; and yet as rough  
(Their royal blood inchaf'd) as the rud'st wind,  
That by the top doth take the mountain-pine,  
And make him stoop to th' vale."  
*Ibid.*

" ————— The noble sister of Poplicola,  
The moon of Rome; chaste as the icicle,  
That's curdl'd by the frost from purest snow,  
And hangs on Dian's temple."  
*Ibid.*

" He scarce had ceas'd, when the superior fiend  
Was moving toward the shore; his pond'rous shield,  
Ethereal temper, massy, large, and round,  
Behind him cast; the broad circumference  
Hung on his shoulders like the moon, whose orb  
Through optic glass the Tuscan artist views  
At evening from the top of Fesolè,  
Or in Valdarno, to descry new lands,  
Rivers, or mountains, in her spotty globe."  
*Milton.*  
" Thus

" Thus breathing death, in terrible array,  
 The close-compacted legions urg'd their way :  
 Fierce they drove on, impatient to destroy ;  
 Troy charg'd they first, and Hector first of Troy.  
 As from some mountain's craggy forehead torn,  
 A rock's round fragment flies with fury borne,  
 (Which from the stubborn stone a torrent rends)  
 Precipitate the pond'rous mass descends ;  
 From steep to steep the rolling ruin bounds ;  
 At ev'ry shock the crackling wood resounds :  
 Still gathering force, it smoaks ; and urg'd amain,  
 Whirls, leaps, and thunders down, impetuous to the plain :  
 There stops — So Hector. Their whole force he prov'd,  
 Resistless when he rag'd ; and when he stopt, unmov'd."  
*Pope's Homer's Iliad.*

" But O, my muse, what numbers wilt thou find,  
 To sing the furious troops in battle join'd ?  
 Methinks I hear the drum's tumultuous sound —  
 The victor's shouts and dying groans confound,  
 The dreadful burst of cannon rend the skies,  
 And all the thunder of the battle rise.  
 'Twas then great Marlbro's mighty soul was prov'd,  
 That in the shock of charging hosts unmov'd,  
 Amidst confusion, horror, and despair,  
 Examin'd all the dreadful scenes of war :  
 In peaceful thought the field of death survey'd,  
 To fainting squadrons sent the timely aid,  
 Inspir'd repuls'd battalions to engage,  
 And taught the doubtful battle where to rage.  
 So when an angel, by divine command,  
 With rising tempests shakes a guilty land,  
 Such as of late o'er pale Britannia past,  
 Calm and serene he drives the furious blast,  
 And, pleas'd the almighty's orders to perform,  
 Rides in the whirlwind, and directs the storm."

*Addison.*

" To spoil the slain the ardent victor flew :  
 The Spartan bands the bloody shock renew ;  
 Fierce to the charge with ten-fold rage return,  
 And all at once with thirst of vengeance burn ;

O'er



O'er all the field the raging tumult grows ;  
 And ev'ry helmet rings with founding blows :  
 But most around the Argive hero dead ;  
 There toil the mightiest, there the bravest bleed :  
 As when outrageous winds the ocean sweep,  
 And from the bottom stir the hoary deep ;  
 O'er all the wat'ry plain the tempest raves,  
 Mixing in conflict loud the angry waves :  
 But where some pointed cliff the surface hides,  
 Whose top unseen provokes the angry tides,  
 With ten-fold fury there the billows fly,  
 And mount in sinoak and thunder to the sky."

*Wilkie.*

Q. What is *lively Description*?

A. *Lively Description* is such a strong and beautiful representation of a thing, as gives the reader a clear and distinct view of it: as,

"With wrinkled brows, with nods, with rolling eyes,  
 I saw a smith stand with his hammer thus,  
 The whilst his iron did on the anvil cool,  
 With open mouth swallowing a taylor's news;  
 Who, with his shears and measure in his hand,  
 Standing on slippers, with his nimble haste  
 Had falsely thrust upon contrary feet,  
 Told of a many thousand warlike French,  
 That were embattled and rank'd in Kent." *Shakespeare.*

"Her father lov'd me ; oft invited me ;  
 Still question'd me the story of my life,  
 From year to year ; the battles, sieges, fortunes,  
 That I have past.

I ran it through, e'en from my boyish days,  
 To the very moment that he bade me tell it :  
 Wherein I spoke of most disastrous chances,  
 Of moving accidents by flood and field ;  
 Of hair-breadth 'scapes i' th' imminent deadly breach ;  
 Of being taken by the insolent foe,  
 And sold to slavery ; of my redemption thence,  
 And with it all my travel's history.

—————All these to hear  
 Would Desdemona seriously incline ;

But still the house-affairs would draw her thence,  
Which ever as she could with haste despatch,  
She'd come again, and with a greedy ear  
Devour up my discourse: which I observing,  
Took once a pliant hour, and found good means  
To draw from her a prayer of earnest heart,  
That I would all my pilgrimage dilate,  
Whereof by parcels she had something heard,  
But not distinctively. I did consent,  
And often did beguile her of her tears,  
When I did speak of some distressful stroke,  
That my youth suffer'd. My story being done,  
She gave me for my pains a world of sighs:  
She swore, in faith 'twas strange, 'twas passing strange—  
'Twas pitiful, 'twas wond'rous pitiful—  
She wish'd she had not heard it:—yet she wish'd,  
That heav'n had made her such a man.—She thank'd me,  
And bade me, if I had a friend that lov'd her,  
I should but teach him how to tell my story,  
And that would woo her. On this hint I spake:  
She lov'd me for the dangers I had pass'd,  
And I lov'd her that she did pity them:  
This only is the witchcraft I have us'd.”

*Ibid.*

“——All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his life plays many parts:  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms;  
And then the whining school-boy, with his satchel,  
And shining morning face, creeping, like snail,  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress's eye-brow. Then a soldier,  
Full of strange oaths, and bearded like a pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly, with good capon lin'd,  
With eyes severe, and beard of formal cut,  
Full of wise saws and modern instances,

And

And so he plays his part. The sixth age shifts  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose, and pouch on side;  
 His youthful hose well-fav'd, a world too wide  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes,  
 And whistles in his sound.—Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness, and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans every thing.”

*Ibid.*

The following description of Dover Cliff is a beautiful instance of this figure:

“Come on, Sir, here's the place—stand still. How  
 fearful

And dizzy 'tis to cast one's eyes so low!  
 The crows and choughs, that wing the midway air,  
 Shew scarce so gross as beetles. Halfway down  
 Hangs one that gathers samphire; dreadful trade!  
 Methinks, he seems no bigger than his head.  
 The fishermen, that walk upon the beach,  
 Appear like mice; and yon tall anchoring bark,  
 Diminish'd to her cock; her cock, a buoy  
 Almost too small for sight. The murmuring surge,  
 That on th' unnumber'd idle pebbles chafes,  
 Cannot be heard so high. I'll look no more,  
 Lest my brain turn, and the deficient sight  
 Topple down headlong.”

*Ibid.*

“O you hard hearts! you cruel men of Rome!  
 Knew ye not Pompey? Many a time and oft  
 Have you climb'd up to walls and battlements,  
 To towers and windows, yea, to chimney-tops,  
 Your infants in your arms; and there have sat  
 The live-long day with patient expectation  
 To see great Pompey pass the streets of Rome.  
 And when you saw his chariot but appear,  
 Have you not made an universal shout,  
 That Tyber trembled underneath his banks,  
 To hear the replication of your sounds,  
 Made in his concave shores?”

*Ibid.*

The

The following passage contains at once a lively description and a bold comparison:

" They ended parle, and both address'd for fight  
Unspeakeable; for who, though with the tongue  
Of angels, can relate, or to what things  
Likens on earth conspicuous, that may lift  
Human imagination to such height  
Of god-like pow'r? For likest gods they seem'd,  
Stood they or mov'd, in stature, motion, arms,  
Fit to decide the empire of great Heav'n.  
Now wav'd their fiery swords, and in the air  
Made horrid circles: two broad suns, their shields  
Blaz'd opposite, while expectation stood  
In horror: from each hand with speed retir'd,  
Where erst was thickest fight, th' angelic throng,  
And left large field, unsafe within the wind  
Of such commotion: such, as to set forth  
Great things by small, if nature's concord broke,  
Among the constellations war were sprung,  
Two planets, rushing from aspect malign,  
Of fiercest opposition, in mid sky  
Should combat, and their jarring spheres confound."

Milton.

## 2. What is *Vision* or *Image*?

*A. Vision* or *Image*, though commonly distinguished from the foregoing figure, is nearly a-kin to it. It is a representation of things distant and unseen, in order to raise wonder, terror, pity, or any other passion, made with so much life and spirit, that as the poet has a full view of the whole scene he describes, so he makes his readers see it in the same strong light.

" The poet's eye, in a fine phrenzy rolling,  
Doth glance from heav'n to earth, from earth to heav'n.  
And, as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shape, and gives to airy nothing  
A local habitation and a name."

Shakespeare.

" ————— Now storming fury rose  
And clamour, such as heard in heaven till now  
Was never; arms on armour clashing bray'd  
Horrible discord, and the madding wheels

Of



Of brazen chariots rag'd; dire was the noise  
 Of conflict; over head the dismal hiss  
 Of fiery darts in flaming volleys flew,  
 And flying vaulted either host with fire.  
 So under fiery cope together rush'd  
 Both battles main, with ruinous assault  
 And inextinguishable rage; all heav'n  
 Resounded; and had earth been then, all earth  
 Had to her center shook."

Milton.

" ————— Him the almighty power  
 Hurl'd headlong flaming from th' etherial sky,  
 With hideous ruin and combustion, down  
 To bottomless perdition, there to dwell  
 In adamant chain and penal fire,  
 Who durst defy th' omnipotent to arms."

Ibid.

" Odious! in woollen! 'twould a saint provoke,"  
 Were the last words that poor Narcissa spoke;  
 " No, let a charming chintz, and Brussels lace,  
 Wrap my cold limbs, and shade my lifeless face;  
 One would not, sure, be frightful when one's dead—  
 And—Betty—give this cheek a little red."

Pope.

" I give and I devise," (old Euclio said,  
 And sigh'd) " my lands and tenements to Ned."  
 Your money, Sir? " My money, Sir? what all?  
 " Why,—if I must—(then wept) I give it Paul."  
 The manor, Sir?—" The manor? hold, he cry'd,  
 " Not that,—I cannot part with that"—and dy'd.

Ibid.

Q. What is *Prosopœia*, or *Personification*?

A. *Prosopœia*, or *Personification*, is the raising of qualities or things inanimate into persons, and describing them as living and rational beings. This is, at once, the finest and the boldest figure in rhetoric, and the most common in poetry. Many instances of it are to be found in Milton's *Allegro* and *Penitens*. The following passage too affords a very beautiful example of it:

" How

"How many thousands of my poorest subjects  
 Are at this hour asleep! O gentle sleep,  
 Nature's soft nurse, how have I frighted thee,  
 That thou no more wilt weigh my eye-lids down,  
 And steep my senses in forgetfulness?  
 Why rather, sleep, ly'st thou in smoky cribs,  
 Upon uneasy pallets stretching thee,  
 And hush'd with buzzing night-flies to thy slumber,  
 Than in the perfum'd chambers of the great,  
 Under the canopies of costly state,  
 And lull'd with sounds of sweetest melody?  
 O thou dull God! why ly'st thou with the vile  
 In loathsome beds, and leav'st the kingly couch  
 A watch-case, or a common larum-bell?  
 Wilt thou, upon the high and giddy mast,  
 Seal up the ship-boy's eyes, and rock his brains  
 In cradle of the rude imperious surge,  
 And in the visitation of the winds,  
 Who take the ruffian billows by the top,  
 Curling their monstrous heads, and hanging them  
 In deaf'ning clamours on the slip'ry throuds,  
 That, with the hurly, death itself awakes?  
 Can'st thou, O partial sleep, give thy repose  
 To the wet sea-boy, in an hour so rude;  
 And, in the calmest and the stillest night,  
 With all appliances and means to boot,  
 Deny it to a king? Then, happy low! lie down;  
 Uneasy lies the head that wears a crown."

*Shakespeare.*

"————— As when to them who sail  
 Beyond the Cape of Hope, and now are past  
 Mozambic, off at sea north east winds blow  
 Sabeian odours from the spicy shore  
 Of Araby the Blest; with such delay  
 Well pleas'd they slack their course, and many a league  
 Cheer'd with the grateful smell old ocean smiles."

*Milton.*

Q. What is *Change of Time*?

*A. Change*

*A. Change of Time* is when things done and past are described as now doing and present: as,

“ So spoke the Dame, but no applause ensu’d:  
Belinda frown’d, Thalestris call’d her Prude.  
“ To arms, to arms !” the fierce virago cries,  
And swift as lightning to the combat flies.  
All side in parties, and begin th’ attack;  
Fans clap, silks ruffle, and tough whale-bones crack;  
Heroes’ and Heroines’ shouts confus’dly rise,  
And base and treble voices strike the skies.” *Pope.*

“ And now with shouts the shocking armies clos’d,  
To lances lances, shields to shields oppos’d;  
Host against host the shadowy legions drew,  
The founding darts, an iron tempest, flew.  
Victors and vanquish’d join promiscuous cries,  
Triumphing shouts and dying groans arise,  
With streaming blood the slipp’ry field is dy’d,  
And slaughter’d heroes swell the dreadful tide.”  
*Pope’s Homer’s Iliad.*

Q. What is *Change of Person*?

*A. Change of Person* is when a speaker, in a violent passion, addresses himself first to one person, and then to another: as,

“ Pr’ythee, go in thyself; seek thine own ease;  
This tempest will not give me leave to ponder  
On things would hurt me more—but I’ll go in;  
In boy, go first. You houseless poverty!—  
Nay, get thee in; I’ll pray, and then I’ll sleep—  
Poor naked wretches, wheresoe’er you are,  
That bide the pelting of this pitiless storm!  
How shall your houseless heads, and unfed sides,  
Your loop’d and window’d raggedness defend you  
From seasons such as these?—O, I have ta’en  
Too little care of this! Take physic, Pomp!  
Expose thyself to feel what wretches feel,  
That thou may’st shake the superflux to them,  
And shew the heavens more just.” *Shakespeare.*

Q. What is *Transition*?

*A. Tran-*

*A. Transition* is of two sorts :

1. The first is when a speech is introduced abruptly, without express notice given of it : as,

“ Both turn’d, and under open sky ador’d  
The God that made both sky, air, earth, and heav’n :  
— Thou also mad’st the night,  
Maker omnipotent ! and thou the day !”

*Milton.*

To this figure may be referred the leaving out of *He said* and *He replied* in dialogues, which tends greatly to enliven the narrative.

2. The second sort of *Transition* is when a writer suddenly starts from one subject to another, which seems at first to have no sort of relation to it, but is, nevertheless, secretly connected with it, and serves to place it in a stronger light. This kind of *Transition* is most common in Lyric Poetry.

Q. What is *Sentence* ?

*A. Sentence* is a pertinent observation, containing much sense in a few words : as,

“ The calumny of enemies is less dangerous than the flattery of friends.”

Q. What is *Epiphenema* ?

*A. Epiphenema* is an exclamation, containing a lively remark placed at the end of a discourse or narration : as,

“ In heav’nly minds can such perverseness dwell !”

*Milton*

THE END.



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